

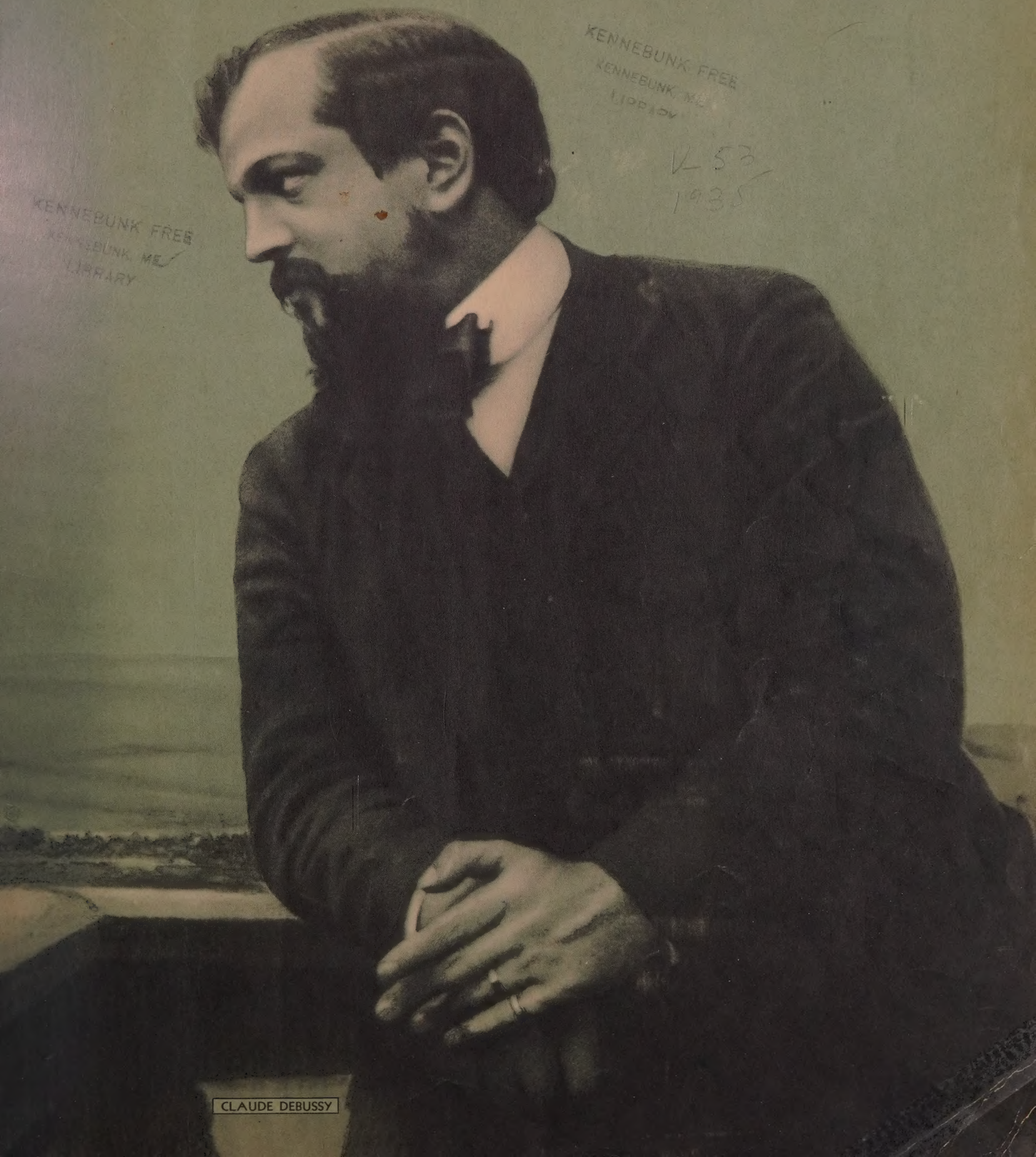


THE ETUDE

Music Magazine

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SPECIAL NOTICES AND ANNOUNCEMENTS

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



Mrs. H. H. A.
BEACH

MRS. H. H. A. BEACH and Carrie Jacobs Bond were the honor guests on October 11th, at a Fete Day for women musicians, at the Century of Progress Exposition in Chicago. Beginning with a luncheon at noon, in the Virginia Dare Room of the Colonial Village, the afternoon and evening were given over to programs of music by women Composers, featuring especially the works of Mrs. Beach, Mrs. Bond and Eleanor Everest Freer, and reaching the climax in an interpretation of the "Gaelic Symphony" of Mrs. Beach, by the Women's Symphony Orchestra with Ebba Sundstrom conducting.

ARTURO TOSCANINI led, on October 28th, a performance of the "Manzoni Requiem" of Verdi by the Philharmonic Orchestra (which has its own chorus) of Vienna, in memory of the late Chancellor Dollfus.

A GRAND GYMANFA GANU was held on September 2nd, at Cleveland, Ohio, under the direction of Dr. T. Hopkins Evans, a leader in the Welsh musical world. A mixed chorus of two thousand singers—one half of them from Cleveland—partook in this sixth annual and national Welsh Song Festival.

MME. JANINE WEILL has been making a tour of Holland in a series of recitals dedicated to the piano works of Claude Debussy.

THE AMERICAN OPERA COMPANY of Los Angeles announces a repertoire of "Don Giovanni," by Mozart; "La Juive," by Halevy; "Boris Godounov," by Moussorgsky; and "Eugene Onegin," by Tchaikovsky—all to be sung in English. Good, for the language! But why not an American opera? There are some worth the giving!

GRANVILLE DAVID JONES, the twelve-year-old violinist son of an unemployed collier, was the sensation of the recent National Eisteddfod at Neath, Wales. He won the £150 (about \$750) scholarship offered for the first time by the Eisteddfod.

ALFRED HEUSS, musicologist and composer, for many years manager of the *Zeitschrift für Musik*, founded by Robert Schumann, died recently at Leipzig.



RICHARD KEYS
BIGGS

TWO SOLEMN MASSES in the ecclesiastical style of the *motu proprio*, have been written by Los Angeles composers, in honor of the one-hundredth anniversary of the death of Father Miguel José Junipero Serra, Spanish Apostle to the Indians of California. The work by Arthur Biegar was first heard on August 24th at Carmel Mission, during a five-day fiesta at Carmel-by-the-Sea; and that of Richard Keys Biggs was used at the morning service of the Church of the Blessed Sacrament, of Los Angeles, on September thirtieth.

DICKENS LOVERS will be interested to know that Albert Coates, the eminent and fanciful English composer, is completing an opera in four acts, with twelve scenes, with the immortal *Pickwick* as the central figure. His score is said to be "a huge fresco of Victorian life . . . differentiating the characters appropriately with leading themes."

THE MISSOURI STATE FAIR MUSIC CONTESTS of this year had the largest entries in the history of this movement. There were one hundred and one entries for piano solo; thirty-eight for two pianos together; sixteen for violin; and twenty-five for voice.

ISAAC L. BATTIN, a young American conductor, has received an appointment with the Munich Opera House. Born in Chicago, his musical education was begun at Fort Wayne, Indiana, and continued with private teachers in Philadelphia while he was a student at Swarthmore College and the University of Pennsylvania. He later became a student of conducting at the Mozarteum of Salzburg, and his opportunity came when the illness of a regular conductor caused him to be asked to lead one of the festival performances, and the Munich appointment followed.

LAURA REMICK COPP, widely known as teacher and author, died on August 17th, in Boston. Miss Copp was a pupil of such eminent teachers as Fanny Bloomfield-Zeiser, Theodor Leschetizky, Mme. Helen Hopekirk, and Tobias Matthay. She was a frequent contributor to *THE ETUDE*, and among those with whom she had interviews in its columns were such unique personalities as Emil Milhaud, Harold Samuels and Arnold Schönberg.

THE SADLER'S WELLS THEATER, that interesting adventure into opera with the seats beginning at eighteen cents, opened its season with the "Snow Maiden" of Rimsky-Korsakoff, with all its demands of musical and stage resources. It was followed by performances of "Carmen" and "The Barber of Seville." And all this accomplished through the pluck put into action of the daring little woman, Miss Lillian Baylis.

EDWIN H. LEMARE, eminent composer and organist, passed away at Hollywood, California, on September 24th, at the age of sixty-nine. Born and educated in England, he came to the United States in 1900, returned in 1902 to become organist of Carnegie Music Hall of Pittsburgh till 1905. He later held positions as organist of the City Hall of Portland, Maine, and of Chattanooga, Tennessee. He was a valued contributor to *THE ETUDE* and to the catalogue of the Theodore Presser Company.

THE PHILADELPHIA CHAMBER STRING SIMFONIETTA, pioneer of these now rapidly growing and so important organizations, is giving this season its usual series of concerts in the Ballroom of the Bellevue-Stratford of Philadelphia, with the baton in the hand of its founder, Fabien Sevitzky.

THE MELODY OF "AMERICA," our most popular national hymn has been long known to be that of the British "God Save the King" (written about 1742), which borrowed its tune from the German "Heil der in Siegerkranz," of which the melody is identified as that of "Dieu sauve la France (God save France)," written by Lulli, about 1675, in honor of a visit of Louis XIV to St. Cyr. Now comes up an English antiquarian, Edward A. McGinty, who establishes the identity of the melody (with some variations) with an ecclesiastical chant of the ninth century. With apologies to Shakespeare, "Lord, what cheats musicians be."

HAPPY OMEN! It is said that Alfredo Casella has stated that, though in the first decade of this century about sixty per cent of the scores submitted to the International Society for Contemporary Music were atonal (without a fixed key) in style, only about five per cent of them are now written in that medium.

THE PHILADELPHIA ORCHESTRA opened, on October 19th, its initial series of "opera nights" as a part of its season of symphonic concerts. The work was Wagner's "Tristan and Isolde," with Hans Grah! and Marga Dannenberg in the name rôles and Fritz Reiner conducting. The historic old American Academy of Music was tense with the thrill of opera with a finesse and spirit which made the *New York Herald* regret that Philadelphia is so long a journey off.

THE LEEDS TRIENNIAL FESTIVAL, a classic among those events in choral loving Britain, offered this year programs of superlative worth with the chorus under Malcolm Sargent, the London Philharmonic Orchestra under Sir Thomas Beecham, and a brilliant group of eminent soloists. Novelties, because of long absence, were the "Christus" of Liszt and the unfinished "Mass in C minor" of Mozart, the latter of which has been edited by Alois Schmidt and completed in part by music from the master's earlier works. Joseph Szigeti, in the "Concerto in D major" for violin, of Mozart, and Artur Schnabel, in the "Concerto in B-flat," for piano, by Brahms, won glowing encomiums for their art.

DENNIS F. McSWEENEY, music patron, and for twenty-five years the personal manager of John MacCormack, died on October 19th, in New York City.

DR. THEODORE BAKER, eminent editor and author of valuable works on music, including his erudite "Biographical Dictionary of Musicians," died October 13th, in Leipzig, Germany. Born, June 3, 1851, in New York City, his education was finished in the Leipzig University, where in 1881 he won his Ph.D. degree with a thesis on the music of the North American Indians. He lived in Germany till 1890; from 1892 till his retirement he was literary editor of G. Schirmer, Inc., of New York. He translated and edited many valuable technical and theoretical works of foreign authors.

THE BUENOS AIRES opera season of the winter, at the Colon Theater, closed recently with the final evening devoted to two works by Argentine composers. "El Matrero," by Felipe Boero, with its libretto by Yamandu Rodriguez, was followed by a ballet, "La Flor del Irupe," by Constantino Gaito. These works have been frequently heard at the Colon Theater. Mr. Boero's opera, "Tucuman," which introduces Indian and native folk melodies, was presented some years ago.

THE SAN CARLO OPERA COMPANY sang to crowded houses during the first three weeks of October, at the famous old Auditorium of Chicago. The season opened with a performance of "Aida" on October 1st, with Bianca Saroya in the title rôle.

ELLA MAY SMITH, pianist, teacher, composer, writer, lecturer, and for twenty years the musical editor of the *Ohio State Journal* and the *Columbus Evening Dispatch*, died recently at the home of her daughter at Oak Park (Chicago). She had given an incalculable service to music in Ohio, with forty years as an active organist, thirteen years as president of the Women's Music Club, of Columbus, honorary president of the Ohio Music Teachers' Association, life member of the National Federation of Music Clubs (in which she was also honorary chairman of the International Reciprocity Committee and for twenty-two years chairman of American Music).

"LUCEDIA," an opera by the American composer, Vittorio Giannini of Philadelphia, had its world première on October 20th, in Germany. The work, based on a legend of heathen times, is reported to have been enthusiastically received.

C. MORTIMER WISKE, veteran choral conductor and organizer of musical festivals, passed away on July 9th, at Lewiston, Maine. He formerly trained the choruses for Wagner Festivals given by Theodore Thomas; and among important posts held were choral conductor of the Brooklyn Choir Union, The Schubert Club, the American Opera Company, and the Newark Music Festival.

MR. JOHN BISHOP, conductor since 1928 of the Royal Wellington Choral Union (New Zealand), and founder in 1930 of the Wellington Philharmonic Orchestra, has resigned to take up work in Australia. Aside from the usual performances of such standard choral works as the "Messiah," "Elijah," "Hiawatha," and "Faust," he has introduced to the New Zealand public such works as the "Damnation of Faust" by Berlioz, "A Sea Symphony" by Vaughan Williams, and "Caractacus" by Sir Edward Elgar.

(Continued on page 61)



FELIPE BOERO



JOHN
BISHOP

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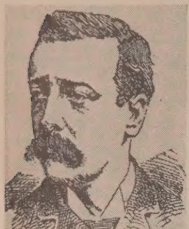
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RAFAEL JOSEFFY—B. Hunfalv, Hungary, July 3, 1852; d. N. Y., June 25, 1915. Noted pianist, tcher., editor. Pupil of Tausig and Liszt. Noted for his masterly editorial work.



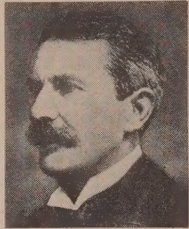
HENRY JOSLYN—B. Elmira, N. Y., Dec. 20, 1884; d. N. Y., Apr. 23, 1931. Comp., cond. Began writing at an early age. His "Pagan Symphony" played by the Philh. Symph. Soc., N. Y.



THOMAS RICHARD GONZALVEZ JOZE—B. Dublin, Ireland, Sept. 26, 1853. Was prof. of piano, R. Irish Acad. Cond., Kingston Philh. Soc. Wrote pia. mus., songs, pt-songs.



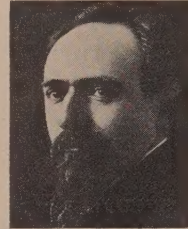
EMMA JUCH—B. Vienna, July 4, 1865. Oper. soprano. Studied in New York. Opera debut, London, 1885. Was prima donna, American Op. Co. Formed Emma Juch Grand Opera Co.



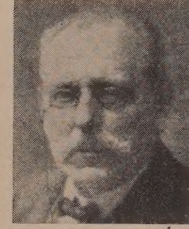
AUGUSTUS D. JUILLIARD—B. Canton, O., 1836; d. N. Y., April 25, 1919. Mus. patron, executive. Estab. the Juilliard Foundation. Was pres. Met. Opera and Real Estate Co.



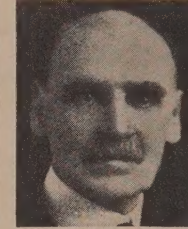
LOUIS ANTOINE JULIEN—B. Sisteron, Basses-Alpes, April 23, 1812; d. Paris, March 14, 1860. Comp. Toured England and America. Wrote an opera and many dance tunes.



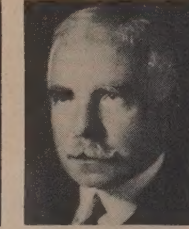
PAUL JUON—B. Moscow, Mar. 6, 1872. Comp. Stud. in Moscow and Berlin. Has written many large works—a symphony, ensemble pcs., a concerto for violin and orch., and so forth.



HEINRICH VON KAA-ALBEST—B. Tarnopol, Galicia, May 29, 1852. Pianist. Was prof. at Prague Cons., 1890-1907, then became its director. Wrote orch. works and an opera.



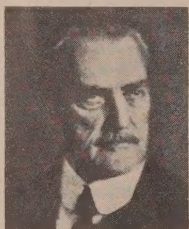
G. C. ALBERT KAEPPFEL—B. Apr. 19, 1862; d. River Forest, Ill., Jan. 11, 1934. Comp., org., editor. For 37 yrs., on fac. Concordia College, River Forest. Choral wks. and org. pcs.



OTTO H. KAHN—B. Mannheim, Feb. 21, 1867; d. N. Y., Mar. 29, 1934. Music patron. Was pres., Metro. Opera, vice-pres., Philh. Symph. Soc., N. Y.; hon. dir., Covent Gar. Op., Lon.



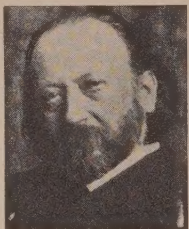
ROBERT KAHN—B. Mannheim, July 21, 1863. Comp., pianist. Brother of Otto. Studied in Mannheim, Vienna, Berlin. In 1903 became prof., Hochschule für Musik, Berlin. Many works.



ROBERT KAJANUS—B. Helsinki, Finland, Dec. 2, 1856; d. there July 6, 1933. Comp., cond. F'd'r, Helsinki Philh. Soc. An intimate of Sibelius. Introduced many of his works.



PAUL KALISCH—B. Berlin, May 6, 1855. Dram. tenor. Studied in Milan. In 1887 sang Wagnerian roles with Metro. Opera, N. Y. Married Lilli Lehmann. Sang with her in Paris.



ALFRED CHRISTLIEB KALISCHER—B. Thorn, Poland, Mar. 4, 1842; d. Berlin, Oct. 8, 1909. Writer, teacher, editor. Studied mus. in Berlin. Writings on Beethoven noteworthy.



FRIEDRICH WILHELM MICHAEL KALKBRENNER—B. near Berlin, 1788; d. near Paris, June 10, 1849. Comp., pianist, teacher. Wrote valuable left hand technic works.



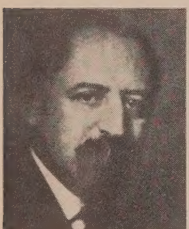
JOHANN WENZEL KALLIWODA—B. Prague, Feb. 21, 1801; d. Karlsruhe, Dec. 3, 1866. Comp., vlnst. Stud. at Prague Cons. Kapellm. to Prince Fürstenberg. Wrote varied works.



EMERICH KALMAN—B. Siofok, Hungary, Oct. 24, 1882. Comp. Studied comp. at Royal High Sch., Budapest. Has won fame as a comp. of outstanding operettas, incl. "Countess Maritza."



OSCAR KALMAN—B. Budapest, Hungary. Bass singer. Won distinction singing in Budapest Op. House. Later a valued member of Berlin State Opera. Has sung many Wagnerian roles.



ALFRED KALMUS—Distinguished head of The Universal Edition in Vienna. In 1922 founded the Philharmonia Edition of miniature Scores, later absorbed by Univ. Visited Amer. in 1933.



ALFRED KALNINS—B. Cesis, Latvia, Aug. 23, 1879. Comp., org. Stud. at Petrograd Cons. Came to New York in 1927. Has written for orch., voice, piano, chorus.



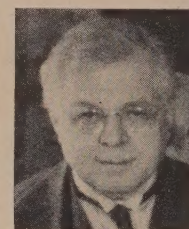
HEINRICH KAMINSKI—B. Thingen, Ger., July 4, 1886. Comp. Stud. in Heidelberg and Berlin (Kaun and Juon). His works in various forms considered very important in Germany.



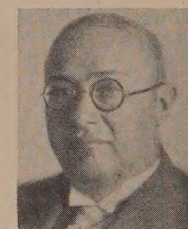
HOPE KAMMERER—Piano-Class Supr., pub. schools, Toronto, Can. Dir. Summer Normal Course, Piano Class Methods, Eastman Sch. of Mus. Author, "First Period at the Piano."



GERTRUDE KAPPEL—B. Halle, Ger. Dram. soprano. Studied at Leipzig Cons. Appeared in Europe. Member of Metro. Opera Co. (debut 1927). Specializes in Wagner and Strauss operas.



VLADIMIR KARAPETOFF—B. St. Petersburg, Russia, Jan. 8, 1876. Eminent electrical engr., music lover, amateur pian., violoncellist. Prof. of chemistry, Cornell Univ. Valued Etude cont'r.



RUDDOLF KAREL—B. Prague, 1881. Comp. Studied at Prague Cons. Was Dvořák's last pupil in composition. A most important modern Czechoslovakian writer. Has much wks.



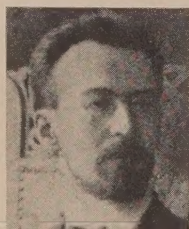
SIEGFRIED KARG-ELERT—B. Oberndorf, Nov. 21, 1879; d. Leipzig, April 9, 1933. Eminent comp. org. Most of his wks. are for org., and very modern. Toured Amer. in 1932.



TOM KARL—B. Dublin, Jan. 10, 1840; d. Rochester, N. Y., Mar. 10, 1910. Tenor singer. In Italian opera many yrs. Sang in Amer. with Parepa-Rosa. A f'd'r of the "Bostonians."



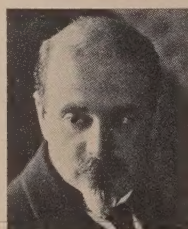
THEO KARLE—B. Perry, Ia., July 30, 1895. Tenor singer. Studied in U. S. and Europe. Soloist with leading orchestras in America. Guest artist, Opéra-Comique, Paris. Res. N. Y.



MIECYSLAW KARLOWICZ—B. Lithuania, Dec. 11, 1876; d. Galicia, Feb. 10, 1909. Polish comp. In 1904-06, dir. of Warsaw Musical Soc. Wrote orch. and pia. wks. and songs.



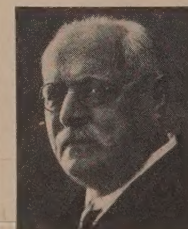
KARL VON KASKEL—B. Dresden, Oct. 10, 1866. Comp. Studied at Leipzig. Active in Dresden many yrs., then in Munich. Has written operas, orchestra works, songs.



ALFRED KASTNER—B. Vienna, Mar. 10, 1870. Harp virtuoso. Pupil, Vienna Cons. Soloist, Phila. Orch., 1901; now with Los Angeles Philh.; pres., S. Cal. chapter, Nat. Ass'n. of Harpists.



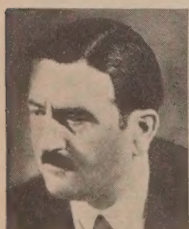
HARRY KAUFMAN—B. N. Y., Sept. 6, 1893. Pianist, accompanist, coach. Pupil of Stojowski and Josef Hofmann. Soloist with N. Y. Philh. and Phila. Orch. Fac. mem., Curtis Inst., Phila.



HUGO KAUN—B. Berlin, Mar. 21, 1863; d. there Apr. 2, 1932. Comp., pia., cond., teacher. From 1887 to 1902 in Milwaukee, Wisc. F'd'r, Wisc. Cons. of Music. A prolific comp. in all forms.



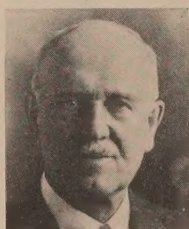
SAMUEL KAYZER—B. Warsaw, 1853. Pia., tcher., dir. Settled in Chicago, 1878. In 1885 founded Chicago Cons. of Dramatic and Mus. Art, where later a faculty member was Wm. Sherwood.



TIBOR VON KAZACSAY—B. Budapest, Hungary, 1892. Studied at the Budapest Cons. and in Berlin. In 1934, appointed inspector of all Hungarian Mus. schools. Varied works.



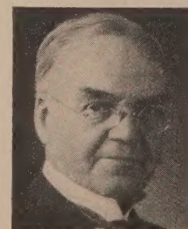
HARRIET SCUDDER KEATOR—B. India; d. N. Y., Feb. 29, 1932. Org., dir. Pupil of Dudley Buck. Active in formation of N.A.O. Nat. first vice-pres., 1928-30.



FREDERICK KEATS—B. England, 1869. Comp., ed., teacher. For many yrs. active in Amer. as teacher and comp. Wrote *Dance of the Rosebuds*, and other pieces. Res. Elizabeth, N. J.



ALEXANDER KELBERINE—B. Kieff, Russia, Feb. 1903. Pia., pedagog. Pupil of Busoni and Siloti. New York debut, 1928. Many tours. Pres. Soc. for Contemporary Music, Phila.



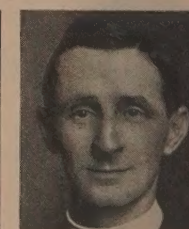
EDGAR STILLMAN KELLEY—B. Sparta, Wisc., Apr. 14, 1857. Distinguished comp., writer, educator. Now pres., Ohio Federation. Head, Dept. of Music, Western College, 1910-33.



MRS. EDGAR STILLMAN KELLEY—B. Wisc. Pianist, teacher, former pres. Nat. Fed. of Music Clubs. Now pres., Ohio Federation. Head, Dept. of Music, Western College, 1910-33.



CLARA LOUISE KELLOGG—B. Sumterville, S. C., July 1842; d. New Hartford, Conn., May 13, 1916. Dram. sop. First Amer. singer to gain international fame. Many tours.



FELIX JOSEPH KELLY—B. Dayton, O., Aug. 1, 1876. Comp., org., cond., teacher. For many yrs., fac. mem. Catholic University of America, Washington, D. C. Varied works.

Broken Strings

PERHAPS you sent us this anonymous letter? "Are the strings of my harp forever broken? Years ago when I heard music such as the *Liebestod* from 'Tristan and Isolde' it moved me to exquisite tears of delight. Now I listen to it unmoved. My hearing is unimpaired. I hear every note, am quick to detect lapses in pitch, am conscious of delicate nuances; but my emotions remain as placid as though I were looking upon a beautiful design. What is the matter? Am I growing old? Am I past the kind of musical enjoyment I experienced when a lad?"

Carlos Troyer, the German-American composer and arranger of Indian music, who for years lived among the Zuni Indians, once wrote us that, to his certain knowledge, they could look up to the heavens and see the stars in broad daylight, just as we sometimes see the faint shadow of the moon at noon. This represented a kind of vision which very few people ever possess. In other words, the range of vision runs from the sightless to that of an aborigine who has lived his whole life in the open. However, let us place this same Zuni Indian in the Prado, before a series of canvasses of Goya, El Greco or Velasquez, and he would see far less than would the ordinary student who had been through an academic course in painting.

An analogous condition pertains to hearing. Carlos Troyer also said that the hearing of the Zuni Indians is fabulously acute. They were able to hear sounds, totally inaudible to him. Some people possess remarkable hearing—others are tone deaf. Musical training does not mean that the native hearing is improved. It might improve, however, under continued concentrated music. On the whole, training serves to educate the ear to hear countless things which the untrained ear would never detect.

We all realize that the human senses change—sometimes daily, sometimes hourly. The senses depend upon one's physical condition as well as upon one's mental state. For instance, if one's mind is concentrated upon some foreign matter, he can sit through a whole symphony concert, scarcely hearing one note. One's physical condition affects hearing enormously. The writer, while in Spain, once smoked too many of the spicy little black Spanish cigarettes. This irritated the eustachian tube and for about twenty-four hours he was nearly deaf. He learned that this was not an uncommon experience in Spain and it was one of the reasons which led him to give up smoking entirely. If anything, apparently so innocent as a Spanish cigarette, could make such a profound change in one's hearing, it might also rob the individual of those other discriminatory sense refinements which contribute so much to the joy of living. All of us know that any phase of surfeit, any intemperance, dulls the senses and makes appreciation less acute.

Perhaps our friend, mentioned at the beginning, has had a surfeit and needs a musical rest for a time. Surfeits are the penalties for intemperance. On the other hand, he says that his hearing is especially acute.

We have a feeling that his difficulty is really an emotional one. Life in these days exacts drastic penalties. Millions of people spend their waking hours in a neurotic condition. They

are slowly electrocuting themselves by the wild currents of modern life which have held them tense all their lives. If only they could learn to let go!

We know precisely what our friend means when he says that music has ceased to move him. In common terms, he no longer gets a "kick" out of music. Probably he has made music too much of a mental experience and too little of an emotional inspiration. The harp strings of his life are not broken, but he has tightened them up to the breaking point. Let him strive to think less and feel more. How? He must obliterate the mountain of psychic contraptions that man has been building up before himself in what he calls modern civilization. He must seek simplicity and honesty and absence of artificiality. Let him watch the eagerness of the child in encountering a new musical experience. We believe that the emotional sensibility, now calloused by scepticism and bitter experience, will return and that he will be blessed thereby. He must not expect miracles at the outset. He must remember that, as life proceeds, music acts quite differently upon different individuals, according to their individual histories.

With the writer, for instance, there are some three voices that have had a physical effect upon his ear drums, as though a vibration had been caused by actually touching the drum. One of these is the ineffably beautiful voice of Amelita Galli-Curci. It is a pleasurable but in no sense strictly musical sensation. He has spoken to many others about this sensation and they have difficulty in understanding what is meant. That music works physically upon the nerves, just as though they had been touched, seems quite credible.

A short time ago the writer had the privilege of attending an orchestral concert with an eminent scientist, who said, "I don't know anything technically about music save the physical (acoustical) side, but I do know that for years I have been attending orchestral concerts

regularly every week during the season and I have had this peculiar experience. When I arrive at the concert I am frequently all tired out, but after the concert I feel amazingly refreshed and rested. How do you account for it?"

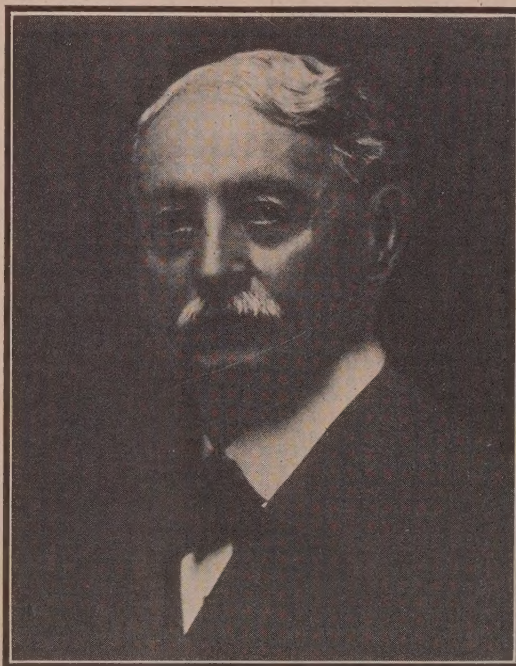
We suggested that the vibrations of the music might have a physical effect upon the nervous system and in that way affect the circulation of the blood and the entire body.

"Oh," replied the scientist with a smile, "I wouldn't make any such statement as that. You would find it impossible to get a scientific man even to consider such a hypothesis."

"Well," we replied, "did you ever note the vibrations that certainly can be felt physically when one hears the thirty-two foot pipe of an organ played in some churches?"

"Yes," answered the scientist, "many times."

"Those tones," we commented, "represent the lower fringe of the musical horizon. Now, no doubt you have had the rather excruciatingly irritating nervous experience of hearing a knife scrape over a plate, representing the upper fringe of the musical horizon. In between these extremes is the whole range of musical vibrations; and is it not reasonable to suppose that these vibrations affect the nervous system in a way that is not so perceptible but nevertheless existent?"



CARLOS TROYER

Carlos Troyer, who was born in Germany in 1837 and died in Berkeley, California, in 1920, was a pioneer investigator of the American Indian folk-lore and music. He claimed that the aborigines had a fabulously acute sense of sight and a phenomenal sense of hearing.

"That is an extraordinary hypothesis," replied the scientist, "and it would seem that it might be an explanation of the experiences I have had at concerts. Perhaps some super-scientist of the future may make some astounding discoveries in this field for the benefit of mankind."

Lend yourself to lovely music. Enjoy its seductive charms as they were intended to be enjoyed. Heart strings are broken only when they are tried beyond their point of extreme endurance. Lovely music is unquestionably a part of the divine plan to make life more livable, more worth while, more inspiring, more productive, more radiant.

A MILLION DOLLAR PIANO

EVER HEAR of a million dollar piano?

We knew a man who put that valuation upon his instrument—an instrument he could never play and never hoped to play. The man was a millionaire wholesale merchant whose wife had died, leaving him with a very charming daughter. It was the mother's dying desire that the daughter be given a fine musical training.

The merchant appealed to the writer and he was counseled as a first step to buy the very best piano he could possibly find. The instrument he purchased cost eighteen hundred dollars. The daughter became infatuated with music and made splendid progress. The father took only a casual interest in her work, as he had no particular fondness for music. He was a powerful man physically and mentally but good-natured withal. He was inclined to wish that the young lady would go around more and "have a good time while she was young." The girl with her own choice of cultured friends knew how to have a good time in the way she enjoyed most. She was no prig nor prude but a young woman of fine common sense and very much a member of the social "younger set."

One night she was at home playing. The telephone bell rang. A young man of her acquaintance invited her to join a party of young people going to an expensive but none too savory night club. She replied that she was preparing work for a recital next day, because of which she declined the invitation.

Early the following morning her father called upon the writer. He had a newspaper in his hand, was weeping hysterically and for some time was unable to speak. At the night club the young man had been killed by a young woman resisting an attack. The girl had taken the precaution to slip her father's service revolver into her handbag. The merchant blurted out, "If I had paid a thousand times as much for that piano and my daughter's musical training, it would have been cheap. It kept my daughter at home happily employed, when she might have been involved in a disgraceful scandal. Her mother knew."

Οχολή

THE word "school" has a most significant derivation. Its older connotation was a place for learned discussions, disputations, lectures or dissertations. This came from the Greek word given above—really a transferred use of a word meaning "leisure" or "spare time."

We repeatedly have called attention to the fact that the great increase in leisure time, brought about by modern conditions, is rapidly working a revolution in the general attitude toward education. A few years ago our educational solons, knowing the human value of culture, were resisting persuasion by the public that education was not education unless it did something to the pupil which enabled him to increase his income at some time in the future. The local wiseacres, who considered themselves authorities upon education, because they had succeeded as small shopkeepers or contractors, saw great practical value in income producing studies but laughed at the supposedly useless things such as the classics, literature, art, music and those studies that come under the head of culture. The fact, that the leisure time of the student through all the years was to the State quite as important a consideration as his working hours, seemed to be a matter of little consequence to them.

One of the reasons why we believe that the profession of

teaching music is a thoroughly secure calling is that for the average person there are few other things which provide so delightfully and practically for the profitable employment of leisure. For this purpose, if for no other, educators have come to regard the study of music, including the practical study of musical instruments, as one of the essentials of every well balanced educational plan. The mere possession of utilitarian knowledge enabling one to earn a livelihood, while valuable, is in itself, without the addition of culture, a constant source of embarrassment and humiliation. The gates to higher social attainment are shut like those of a huge, modern bank vault. The real treasures of the finer life are behind those doors; and there is only one combination that will open them. The result is that the cultural outcasts have no recourse to entertainment, other than vapid card playing, cheap movies, cheap magazines and silly parties—all of which soon become an insufferable bore.

If it is really true that in the future we shall all have far more leisure hours than occupation hours, we can count upon it that we shall pay for our leisure hours through a vastly more intensified working period, implying a strain upon the human worker far greater than anything known in civilization in the past. The law of compensation sees to that. If this is the case, music, than which nothing mitigates more the penalties inflicted by the modern mechanistic age, becomes one of the greatest real necessities of life.

The Greeks assumed, as Eleanor Hamilton has so cleverly pointed out in "The Greek Way," that leisure presupposes the acquisition of knowledge. To the healthy mind there are few things that can give more sincere delight than the acquisition of culture and knowledge. Our leisure in America may become a great asset or a terrible liability.

BUSY FINGERS

BUSY fingers are the ends of busy brains. When the fingers and the mind are working together there is a sense of bodily coördination which, when applied to one of the arts such as the art of music, means an occupied person. In other words, one is occupied mentally and physically, and while so occupied it is literally impossible to think of cares and worries and those things which destroy both the mind and the body. The ability to play an instrument thus becomes a remedy which wise people are appreciating more and more all the time.

A gifted writer, Margaret Culkin Banning, who has contributed over fifteen noted articles to Harper's Magazine, says, in a recent article published in that monthly and entitled *What a Young Girl Should Know*: "If possible, you should be able to play the piano, for if you are in trouble your radio will drive you mad, but your piano will be your comfort." What she probably means is that even the most beautiful music coming in over the radio does not require that absorbing concentration which the performance of a composition demands. Music feeds the imagination when it is heard, and we can readily understand the attitude of Mrs. Banning in her reference to the radio, which is no reflection on the radio itself.

Listening to beautiful music is usually one of the primary anodynes for worry. On the other hand, when the cares and annoyances of life become so intense that they are unbearable, any emotional stimulation, such as the passive listening to music, intensifies the irritation. We have known times at the opera and symphony concert, or at recitals, when we have had problems which had to be solved, and it was impossible to keep our minds away from those problems, no matter how beautiful or how fascinating the charm of the music. Things come crowding in upon one, and the very stimulation of the music seems to magnify and aggravate them, except in the case of some miraculously masterful interpretation which is so absorbing that one cannot think of anything else. What is really needed then is occupation. When playing an instrument the mind is frequently rested far more than by sleep, or by games, or the theater, or by reading, or by any other occupation. The woman or, for that matter, the man, who possesses the ability to play and can turn to it for his or her refuge, has a life treasure far more valuable than precious jewels.

Personal Conferences with Claude Debussy

A new posthumous interview, introducing hitherto unpublished correspondence of famous writers and musicians with the master

By the Distinguished Pianist and Conductor

MAURICE DUMESNIL

ON THE OLD Pont des Arts, the narrow bridge for pedestrians, which crosses the Seine, opposite the Institut de France, and which is well known to Americans, a young man stood, watching the evolutions of the *bateaux-mouches*, those picturesque river boats which by now have fallen into unjustified decadence but enjoyed then, in 1884, great popularity among Parisians of all classes. Leaning on the rail, as if fascinated by the pretty spring light shimmering through the drifting waters, he appeared as one more of those delightful Paris *badouins*, eternal loafers who, with nothing of particular importance on their minds, occupy themselves day after day by contemplating street landscapes, and who derive occasional excitement from the futile little happenings which occur at every turn in the busy life of a great city. The air was mild and balmy. Street noises arrived soft and deadened at that middle part of the bridge; in the distance, the mighty towers of Notre-Dame crowned the misty silhouette of the city.

No special emotion was noticeable on the young man's features, very curious features which conveyed a suggestion of the Florentine type of the Italian Renaissance. There was above them dark hair, somewhat bushy and curly, brushed downward on a bulging forehead; there were mysterious eyes standing out on the pallid complexion and a budding moustache and beard. It was Claude Achille Debussy.

A Young Talent

STILL, UNDER the cupola of the Institut only a hundred yards distant, the members of the illustrious company were gathered in a meeting. The immediate fate of several aspiring composers was being decided. The *Prix de Rome* (pree duh rome) contest was in process.

Suddenly a man rushed out of the venerable structure, ran across the embankment and along the bridge; panting for breath, he excitedly clapped Claude Achille's shoulder:

"Three cheers! You got the Prize!"

The new laureate's reaction was most unexpected. From his own later acknowledgment we know that at receiving the big news all his joy collapsed. He, already the lover of freedom, of independence musically and otherwise, began to realize the worries, the troubles, the complications which never fail to come with an official title. All he felt was that his cherished freedom would soon be lost to him.

Both friends went back to the Institut. A hard battle had taken place among the jury. Conservative members with old fashioned ideas had objected strongly to the unconventional tendencies of Claude Achille. But a great master was there, whose powerful prestige and authority had swung the balance: Charles Gounod. Valiantly he had fought the Philistines and carried the decision.

A Master's Accolade

KISSING THE YOUNG man on both cheeks and with tears of emotion in his kind eyes, Gounod exclaimed:

"Bravo, my dear boy. You are a genius!"

So Debussy was officially consecrated, by the Academy at least; for he would have to wait another eighteen years to gain worldwide recognition—eighteen years of hard struggle through which, however, he never lost faith in himself, never sacrificed

to the public taste, never lowered himself from a high standard of ideals, supported as he was by the admiration of the elect.

Yet, even that first conquest of the *Prix de Rome* had not gone without difficulties. Everything seemed to conspire against the young musician. In order to secure renowned singers for the audition of his cantata, he turned right and left, unsuccessfully. Gounod himself, whose help had been sought, remained silent; and one afternoon his door did not open. But the next mail brought a ray of light:

"My dear child," wrote the master, "If I had been informed of your visit, I would have given instructions to usher you in. What you wish to obtain of Madame Krauss* seems to me very difficult; not on part of her own good will, but on account of the direction of the Opéra which is inflexible and, I must say, is absolutely obliged to be so. However, I will make the request; but I do not guarantee anything; or rather I guarantee—failure! How bad it is of the Monnaie† to refuse to let you have Madame Caron! I would never have expected such a thing from the directors! Do ask Carvalho to give you someone. Yours affectionately . . ."

The tone of this letter, written in French

* Celebrated singer of the Paris Opéra.

† The Théâtre de la Monnaie at Brussels.

in the familiar second person, shows the great interest already demonstrated to his young colleague by the author of "Faust." As he had predicted, the Opéra remained inflexible regarding Madame Krauss; but another pressing request finally caused the Monnaie to yield, and it was the equally glorious Rose Caron who sang the part of *Lia* and carried "L'Enfant Prodigue (The Prodigal Son)" to victory.

The Caged Eagle

IN THE LAST DAYS of January 1885 Debussy left for Rome. According to the regulations of the contest, he was to remain three years at the Villa Medici, the artistic superfinishing abode established by the French government. There he found other laureates of music, painting, sculpture and architecture. His stay, however, was not a pleasant one; and, with the exception of Paul Vidal and Gabriel Pierné, he made very few friends but remained absorbed in his own work and meditations.

At the beginning of 1887 Claude Achille, unable longer to curb his nature under the strict discipline of the Villa, gave up the privilege of remaining another year and returned to Paris, where he composed an array of delightful works, rich in golden harmonies, generally known in the ensemble of his production as the "première manière," the early period.

The World, the Poet

EXACTLY TEN YEARS after winning the *Prix de Rome*, Debussy manifested himself again, and more conspicuously, to the admiration of musicians; when probably the most celebrated of modern symphonic works, the *Prelude*, "*Afternoon of a Faun*," came to light. In the midst of a troubled atmosphere, at a time when the almighty Richard Wagner reigned supreme, when the younger generation of French composers strove after chromaticism and powerful display, this luminous prelude came as a radiant masterpiece of simple, fluid, melodic charm. Of course it did not impose itself at once upon the public at large. But soon international conductors were conquered by this illustration of Mallarmé's poem, by this haunting evocation of "the various sceneries through which the desires and dreams of the Faun evolve, in the heat of a summer afternoon."

How supremely interesting, in this instance, is the impression of the poet himself around whose text the musician wove his magic setting: "I just came out of the concert, deeply moved: the Marvel! Your illustration of the 'Afternoon of a Faun,' which presents a dissonance with my text only by going much farther, really, into nostalgia and into light, with finesse, with sensuality, with richness. I press your hands admiringly, Debussy. Yours Stéphane Mallarmé."

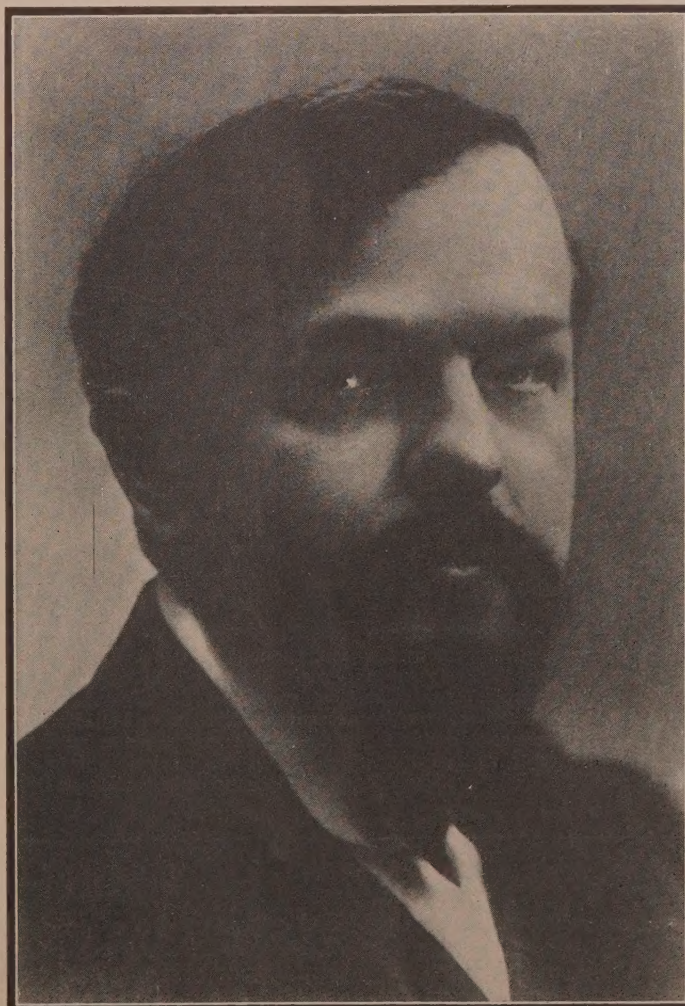
This letter, now a precious document, was written on the evening of December 22nd, 1894.

Penury and Masterpiece

MATERIAL CONDITIONS, for Debussy, had not, however, improved, and more than ever he worked under a handicap created by the lack of independent means. To make his living, he accompanied a singing teacher's class and arranged music or corrected proofs for a publishing company. The composition of "*Pelléas et Mélisande*" was already well under way. During the summer of 1892 he had bought the newly appeared book of Maurice Maeterlinck. Having read it with enthusiasm, the idea of setting to music this mysterious tragedy came to his mind. Debussy's literary confidant, Pierre Louÿs, who rather disapproved of the project, consented nevertheless to accompany him to Ghent, where Maeterlinck lived at that time. The poet granted his authorization. Later on, in October 1895, when the score was nearing completion, he reiterated his consent as follows:

"My dear Debussy,

"Regarding *Pelléas*, it goes without saying that it belongs to you entirely, and that you may have it performed when and how it will be agreeable to you. I will confess only that personally I would feel extremely reluctant to renew connections with the directors mentioned. They have not treated me any too nicely and if given in their theater I would prefer to keep away completely . . . provided, of course, this would not be harmful to you, for I put you far above all those petty little things. Unfortunately, I have been unable to come to Paris in August, for very humble reasons; and at the present writing the same reasons persist, but I hope they will soon fade away. I would be so happy to see you, to shake your hand and to talk of our *Pelléas*!"



CLAUDE DEBUSSY

As can be seen, the author of the "Life of the Bees" was himself a struggling young writer whose financial means were more or less at par with Debussy's and whose "artistic temper" was already causing trouble in his relations with theatrical producers. May I say, in passing, that, through constant work and creative genius, Maeterlinck built up a large fortune later on, so much so that in recent years he was able to purchase a two million franc estate on the Riviera; a dream, however, which ended sadly through conversion of the funds entrusted to a crooked lawyer!

The Composer's Bugbear

IT IS 1896, and the entire score of "Pelléas et Mélisande" is finished. The composer looks for a director willing to invest in it. His efforts are in vain. In the end Debussy turns to Eugène Ysaÿe. The famous Belgian violinist and conductor once more tries to arrange a presentation at the Ghent Opéra. He even tries to put it on himself. Having failed, he proposes a concert performance, to which Debussy's reaction is very mild.

Finally Ysaÿe writes a colorful letter, full of interesting information:

"My dear old Brother, I am not entirely of your opinion. Your reasoning leaves no part to the practical side. No doubt I would much prefer telling you 'we put on your work in a theater'! But I realize how impossible this is when people are without the first indispensable tool, not to speak of the others. It seems probable that sooner or later, some theater will open its doors to your work. But it is to be feared that this may come only after your style has transformed itself. Youthful productions must be presented in the age, the time, the atmosphere in which they are born. If one does not see the possibility of realizing this dream to its full extent, it is perhaps a mistake to turn down a partial performance. Successful or not, it brings a work out of the darkness where it lies whining, aging, shrivelling up, waiting until it loses its teeth to appear more beautiful. Badly presented, fragments of a work can harm the life of the work itself. But performed with care, by a youthful, vibrant orchestra, which plays *con amore*, and with intelligent, well-trained singers, I confess that even without the make-up of the stage, these fragments can draw keener attention from those who hold in their hands the means of producing the work in its entirety and in its frame. May I point out to you, that the theater of Wagner started in the concert hall. As regrettable as it may be that these conditions have not changed, especially in France, who could contend seriously that it ever hurt the prestige of Wagner? We could almost say, that no one would have wanted to mount his works on the stage if the fragments, repeated over and over in concert form, had not aroused attention. Concerning Pelléas, I'll add this: whether it turns out to be a fiasco or a triumph, it will not matter in the least. The important thing is to stir public attention by the fact that a young institution known as daring and forward, dedicating itself to discoveries, whose programs demonstrate a spirit of curiosity, has seen in your work something that attracts us—us—and which we want to disclose to all. Write to me. I kiss you,

Eugène (Ysaÿe)."

To this earnest, ardent request, Debussy

† The "Association des Concerts-Ysaÿe" in Brussels.

did not respond. His mind was set on a theatrical performance, and he preferred to wait. It was not until the spring of 1902, through the patient efforts of the first conductor of the Opéra-Comique, André Messager, that "Pelléas et Mélisande" ultimately saw the glare of the footlights, after much trouble of all kinds, even so far as a total break between the composer and the author.

A Promising Dawn

IN THE MEANTIME Debussy, undisturbed, proceeds with his modest tasks, writing at the same time a number of beautiful songs and piano pieces. He perfects his self-made literary education in the studio of Pierre Louÿs, where he calls regularly at least for a time and meets Henri de Régnier, Maurice Vaucaire, André Gide, Whistler and others. In 1897, he pays to his host the delicate tribute of setting to music, exquisitely, three of the "Chansons de Bilitis." To the fact that their appeal was universal, an amusing letter written in January 1898 by Henri de Régnier testifies eloquently; we also learn that the musician's visits to his friends have become scarce, and that he confines himself already in the retirement which caused him to be called later on the "grand solitaire":

"I never see you any more, my dear Debussy," wrote de Régnier, "but I preserve a vivid recollection of the afternoons of the Rue Grétry when we met at the studio of our dear Pierre Louÿs. Shall I tell you that the *Chanson de Bilitis* published in the magazine *L'Image* has enchanted me and that I, whose memorizing abilities never reached farther than the *Clair de la lune* and the *Marseillaise*, can hum it pretty well, a little out of pitch perhaps, but with passionate admiration."

Production Perplexities

WITH THE BEGINNING of this century the prospects for the theatrical production of "Pelléas et Mélisande" become concrete. One afternoon, Messager brings his director of the Opéra-Comique, Albert Carré, to Debussy's apartment at 58 Rue Cardinet, where a decisive audition takes place.

Nearly every day now, as I leave my house located within a mere two blocks, at No. 86 of the same street, my eyes turn to the sixth floor balcony windows of the narrow building. It was there that the glory of our greatest modern musician took its flight.

Following the audition Hartmann, the publisher, sends the score right to print. Georgette Leblanc-Maeterlinck studies the part of *Mélisande*. Soon, she expresses her enthusiasm to the composer:

"You cannot imagine to what point I am passionately in love with your work. It realizes all that I have dreamed! The result of my lone practice will of course be most imperfect, and I feel that only with you and under your direction I will be able to work efficiently, for in this musical form that you are creating, everything is so admirably 'measured'! Still, after your own will has been heeded, I do not think that the part of the interpreter remains so small. You certainly trace for him a circle of marvelous precision; but your work is so human that there seem to be more interesting elements, more color and more life in the reduced space which you reserve for the interpreter than in the large ground where other musical forms allow him to evolve."

This excellent outlook upon the discreet, tactful way in which the interpretation of Debussy must be approached, should prove of great interest. So many pianists, so many singers are inclined to over-dramatize, in a manner nothing less than destructive to the refined lyric charm contained in the music of the French master!

And confirming pleasantly the well known lack of musical perception, sometimes erroneously called, I believe, the "dislike for music" of her celebrated husband, Madame Maeterlinck goes on:

"I have sung several phrases of *Mélisande* for Maurice, and he understood perfectly! He found the words 'plus jolie que la vie.' It is the triumph of your logic!"

However, through circumstances connected with the by-ways and intrigues of theatrical administration, the part of *Mélisande* was suddenly withdrawn from Georgette Leblanc and given to Mary Garden. The news made Maeterlinck so furious that he grasped his strong walking cane and jumped out of the window of his groundfloor apartment at 65 Rue Raynouard, yelling at the top of his voice that he was "going to give Debussy a thrashing to be remembered for a lifetime!" But in the salon of the Rue Cardinet, he found his collaborator as placid and quiet as ever, puzzled only by the terrific excitement of the visitor over a fact in which he shared no responsibility whatsoever! Thus originated the great conflict which aroused so much comment and caused the author, on the eve of the first performance in 1902, to protest once more vehemently against the adaptation of his work, a protest which naturally could only remain in form, since the musician had in his hands the full authorization reproduced above.

Passing Clouds

AND "Pelléas et Mélisande" went on, the decisive turn in Debussy's career. The impassioned discussions that it elicited at first, the ardent support of staunch admirers, the final popular recognition, all belong to musical history. But how the composer must have appreciated these beautiful lines sent in July of the following year by André Gide:

"Your 'Pelléas' is admirable. I already told you so, but I must also write it to you. More and more it seems to me that you possess not only the qualities of power, passion and grace which are primarily seductive, but also those of measure, of composure, of decency which your originality—so strong—can prevent from discovering at first. Ah! . . . how much good you are doing us by demonstrating before our eyes that art is not dead; that in our time and in our country something admirable can be born. We had come so near doubting it. One feels for you a deep gratitude. Did anyone tell you about an association of twelve enthusiastic youngsters? They save in order to go and hear you, they want your success, they clap hands wildly. . . . None of them has missed any of your performances! . . ."

The writer can well testify to the authenticity of the last reference, since he was a member of the co-called "association" and saved carefully penny after penny in order to afford tickets way up in the "paradise." But our number was far in excess of one dozen; it was a long cue of young fans that waited on the sidewalk of the Rue Favart, on "Pelléas et Mélisande" nights!

Before closing, reference must be made to two interesting letters from Georges Hartmann, the early publisher of Debussy,

who left so many memories by the disinterested, sympathetic way in which he helped many a young, earnest, struggling composer. These letters, like the others, are connected with capital phases of Debussy's career and published for the first time. The character of a great musician is often revealed as much by what others write to him, as by his own correspondence.

"My dear friend," wrote Hartmann in 1899, "How many long months you have left me without news! What became of you? When I left, you were to remit the orchestral scores of the 'Nocturnes' to the engraver; and the engraver received nothing. We find ourselves, at the end of September, at the same point as a year ago, with the repeated prospect of a void winter, since the material job of copying and engraving (admitting that I should have your manuscript this very day) will render the execution of those pieces problematical again this season. You are a terrible man! Affectionately . . ."

The second one, dated 1900, refers to "Pelléas et Mélisande":

"Yesterday I saw Messager. Carré is still in a good disposition for next season. From every angle, it is important not to place ourselves in wrong; therefore I urge you to give me without fail, before April 30th, latest delay, the completed reduction of 'Pelléas.' May and June will not be too much for the engraving, July for correcting, and August for printing; and we must be ready so that the scores can be distributed to the artists on September first."

The Gods Grind Slowly

THROUGH THE correspondence of Debussy with the publisher Durand, we know how much patience the latter had to exercise until manuscripts or corrected proof sheets were returned. This has been ascribed sometimes to a certain lazy disposition on the part of the musician, who had finally reached the pinnacle of success and consequently had seen the end of his financial worries; also to the pressing eagerness of the publisher for more and more "copy," since the "Debussy material" had become the best seller on the market! In my opinion both views are wrong; for Hartmann's letters show us that, during hard times as well, Debussy paid no attention to requests or demands. Time or set dates did not count. Hurry was unknown to him, and he polished and re-polished his text until, in his own eyes and only then, it was ready to be handed over to the public.

The supreme perfection of Debussy's writing is often a matter for pondering and comment. Its secret lies in the magnitude of the master's artistic conscience, and in a supergift for self-criticism, which enabled him to pursue his way serenely until the goal he had set for himself was reached.

SELF-TEST QUESTIONS ON MR. DUMESNIL'S ARTICLE

1. With what work did Debussy win the Prix de Rome?
2. Who was his powerful friend in the competition?
3. In what way has Gounod's confidence been justified?
4. What work first carried his name to all musical lands?
5. Outline the early career of "Pelléas et Mélisande."

(Error, in column four, page 514, of THE ETUDE for September, "Buffon continues" should have read "Ravel continues.")

BRILLIANT ARTICLES FROM EUROPEAN CELEBRITIES

THE ETUDE, during the last quarter of a century, has published a large number of articles from many of the most distinguished minds of Europe. The next article from the pen of M. Maurice Dumesnil will be an interview with the eminent composer-organist, Charles Marie Widor, one of the marvelous men of musical history and possibly the greatest composer of organ music since Bach. Widor now is ninety-two years of age yet still possesses a phenomenal musical mentality.

A Famous Czerny Study and How to Play It

By MAUDE EMMICK

CZERNY OPUS 740, No. 1



"THERE IS no short cut to perfection." This old adage, so often quoted and so resignedly accepted by musicians of the past, is being challenged by the doubting young modern. That attitude of mind belonged to a more leisurely generation. Today the grade school and the high school pupil, with his crowded schedule, must find a short cut, or at least a shorter cut, if he is to include the study of music in his curriculum.

In a recent conversation with a high school girl, the writer, who is also a piano teacher, suggested that this pupil might not lose anything if she denied herself to her schoolmates in some of their activities, thus finding more time for practice.

The pupil replied, "Oh, no! I must be on deck always to look after my interests."

This attitude on the part of the pupil is quite typical. Perhaps she is right; for is she not trying to keep step with the great social and educational movement? She belongs to it and she must try to fit in; and it is most important that she "be on deck to look after her interests." After all her music lessons are only a part of her education. If she might be persuaded to give up her citizenship in her little world, could the music teacher give her enough to fill that void? No, if the music lessons are to take, they must be made to fit into the system. They must become one of the interests to which the pupil will be happy to give a proper place. The pupil must be helped to get better results and in a shorter time. But how?

Fit the Boot to the Foot

WE SHALL ACCOMPLISH more by giving less time to formal technic and studies; less time but more concentrated effort; fewer studies but those few better chosen and worked up to concert pitch. Technic must be taught, but this teacher, at least, refuses to teach scales and studies at the private lesson. The pupil does not practice them, the teacher does all of the work and nothing is gained. The study of technic must be treated as a project and worked out by the group, with a definite plan and a real goal.

Recently we indulged in our first experiment with a technical study. For this project, or master lesson, as we called it, we chose the popular Czerny Study, Op. 740, book one, number one. It was a noble experiment, inspiring, and rich in results. The group of eight girls who participated gained more technic in six weeks than they had previously accomplished in a year—spending ten minutes at the lesson, and supposedly but not actually practicing their technic

a little every day.

This Czerny study was of particular interest to us, because some of the group had heard it performed during a contest held in a near by city, where it was included as one of the required numbers. The technical problems found here are very definite and at the same time it is delightful in its rather tuneful simplicity.

The girls in this group ranged in ages from eleven to nineteen. There were one grade school pupil, three high school pupils, and four high school graduates. They devoted six weeks of quite concentrated effort to this study. Since it was their first experiment, they required some assistance at the private lesson; but in the group they listened to each other and learned to hear themselves better. They discussed details and made wonderful discoveries. They grew to be fine friends. Where one, working alone, might have gone astray or grown weary of the long road, the combined experience of the group convinced and encouraged all. The final hearing was conducted like a contest, with the members of the group acting as judges. Each pupil graded the other performers against her own ideal of the perfect performance. There was no confusion in their minds as they voted. There was no prejudice. They were unanimous in choosing the winner and the grades given her varied from ninety-four and one-half to ninety-seven per cent.

Here is a copy of the form marked by one of the judges.

The teacher gave a choice of three prizes

Pupil's Name and Number	Technic			Tempo	Tone	Rhythm	Expression	Total
	Position Action	Freedom	Accuracy					
	25	20	15	10	10	10	10	100%
Elinor 1	19	18	13	8	10	10	9	87
Tressa 2	22	19½	12	9	9½	10	9	91
Justine 3	22½	20	15	9½	10	10	9½	96½
Georgia 4	22	17	12½	9	9½	10	9	89
Ruth 5	21½	19½	14	9½	10	10	9½	94

for the best performance. One was a contribution toward a master lesson with an artist teacher in the city; another, a ticket to a concert; and another, a subscription to THE ETUDE MUSIC MAGAZINE for one year. The winner chose the subscription to THE ETUDE.

The skill necessary to play this composition at a high degree of perfection will not come by mere repetition. The hand

must be built up, the fingers must learn to act quickly, waste motion must be eliminated, and the wrist and arm must become flexible. Notice the indicated tempo is a half note at ninety-two beats per minute. Just try it that fast, but do not be discouraged because you can not play it that way at once. Follow the suggestions given for practice, just as these eight girls did, however, and you will play it up to tempo and play it with perfect ease.

Guide Posts to Success

THE STUDY must be thoroughly memorized. Contrary to the usual procedure, it should be practiced hands-together in the beginning, reserving the practice of each hand alone, for the difficulties which will appear as the tempo increases. You see we are really trying to save the pupil's practice time by making every short cut possible. And, my dear reader, you must practice it with the metronome. If you admit that you dislike such practice, it probably proves that you are the very pupil who needs it most. The writer has invariably found such pupils unrhythmic, inflexible and lacking in concentration.

If you will suspend judgment for the time being and will follow the directions given here for the metronome practice, you will be fully convinced and will acquire the metronome habit which is a very intelligent one. You must learn to play exactly with the metronome. Give attention to every detail of hand position, finger action, wrist and arm movement and to the transposition

Even with the most faithful practice it will be found that progress is rapid up to a certain point, and that then it will "bog down." Every direction may have been followed, the tempo may have been increased, one degree at a time. But do not be discouraged. Set the metronome a sixteenth note at 100 and begin again, this time using the finger staccato touch. Then arrange to meet with the rest of the group, talk it over, listen to the others. Make a fresh start. When you can play it at 184, with one sixteenth note for each beat, begin again at 92 with two sixteenth notes to a beat and increase to 184, then begin at 92, four sixteenth notes for each beat; and, perhaps if you have been faithful, you may reach 132 or 144 without much trouble; but after that you will need to begin the section practice on certain parts, hands separately and with the finger staccato. At this point there should be practice at several tempos, first a very slow tempo, say one sixteenth note at 100, then a medium tempo, say four sixteenth notes at 92, then at the fastest tempo at which the study can be played clearly. Learn to change tempo without being in the least disturbed. Increase your endurance by practicing just beyond the point where you feel slight fatigue. Remember just beyond, do not overdo it.

Mode of Attack

THE CHORDS should be played marcato (a very poor word, by the way, but familiar), that is, dip the wrist as you take the key and raise the wrist with a forward swing of the arm as you release the key, allowing the hand to hang from the wrist with the finger tips almost, but not quite, brushing the keys. Play the chords clearly, lightly, and with beautiful tone. Lift the hands promptly at the rests. Do not allow them just to stay in the air, but prepare the fingers to play their next notes. The rest is important as a matter of phrasing and also gives one a fine chance to relax and so to get ready for the next long pull. Make the most of this opportunity.

The Hand Position should be well arched with the knuckles high and the fingers and thumb curved. The wrist should be just a little lower than the knuckles—not more than one half inch lower—and the fingers should not cling at the very edge of the white keys but should be well forward on the line just in front of the black keys. This position helps to keep the knuckles high and makes it quite impossible not to curve the fingers. Be sure that the fingers keep their curved position, when they are

mentioned later in this article, before increasing the tempo. Then, and not until then, increase the tempo again just one notch and repeat as before, and so on. Most pupils start well enough but in the third or tenth or fortieth measure, through inattention, the knuckles fall down, the fingers drag on the keys and the wrist becomes stiff. Such practice never will do. It would be better not to undertake it at all.

raised as well as when they actually play. Watch the thumb and the fifth fingers, they are most difficult to control. See that they are curved and quiet when in rest position. The fifth finger will fall back to the key and the thumb will hide under the hand, if attention is relaxed. Do not try to go on with the work of finger action and do not expect to gain freedom in the wrist and arm until your hand position is right. The most important thing is to get the knuckles up, and the best possible exercise for this is to play the study in the key of C-sharp (D-flat). This appears to be an exercise in transposition but it is here intended as an exercise to raise the knuckles. Keep to the fingering given. The unusual finger crossings which result will add greatly to your skill. When the knuckles will stay up, then you are ready to take the next step, which is finger action.

Make Haste Slowly

FINGER ACTION. Set the metronome at 100 and play one sixteenth note to each beat. Play from memory, so that you can watch the fingers. Do you know that the rapidity and clearness of your playing depends more on the *up* action than on the *down* action of the finger? So work for a quick precise up stroke of each finger. The movement must not jerk or hesitate, for that is waste motion. It makes speed impossible here, just as it would in any fine piece of machinery. Here again the thumb and fifth fingers are the worst offenders.

Originate an exercise of your own if the fingers need additional practice, and give them a good, stiff drill. Do not allow the wrist to bounce. It will not, if your fingers do their part. Place a half dollar on the wrist, now play, and notice what new freedom is experienced. You will play with a much lighter tone, not because your wrist has changed, but because your fingers are forced to act without the impulse from the arm. Too many pupils hope to gain technic by heavy accented practice. This is a mistake. Technic is gained by increasing the speed of finger action and by eliminating tension and unnecessary motion. Indeed, the slow practice should be all done rather softly but distinctly. Allow the increase in tone to be the result of improved skill in the fingers. At this point the pupil should repeat the study, again transposing to the key of C-sharp. Lift the fingers high, give those lazy fingers and that clumsy thumb a good stretching.

Enter the Physical

FREEDOM OF WRIST, arm and shoulder must be considered along with hand position and finger action. After all it is not force but thought which must support the knuckles in their arched position. The hand need not resemble a claw. You must be able to decide when it is right by the feel and the looks.

The wrist must be flexible but not too light. Allow it to carry and resist some of the arm weight. The teacher or a fellow pupil may test it this way; let the wrist be grasped lightly with the thumb on the top and one or two fingers on the under side; then, as the wrist is being tested, keep your mind on finger action and hand position. Ignore the person who is testing your wrist. If it is free, it will offer just the slightest resistance as the other person moves it lightly and slowly up and down. Now prove that your wrist is right by keeping it low while you play a group of four sixteenth notes, then level for the next group of sixteenth notes, and so on, changing wrist from low to level. Say "low, level, low level," with the rhythm as you play.

Here you probably will say, "Oh, but I can't move the wrist and still keep a good hand position; and my fingers—they just refuse to stay up when they should." To be sure that is true. The great problem is to be free and firm, both at the same time. We wish it were easily explained; but it is

just "one of those things." It is magic. You have to be firm, then free, then both together, now hand position, now quick fingers, now wrists at low level, and then all together. You have the idea, then you lose it; but persist, and you will be rewarded by acquiring a new wonderful freedom.

The arm likewise must get a good work out. Allow a second person to grasp it ever so lightly near the elbow and to swing it out from the body and then let it go. It should swing back with a slight rebound. You must not allow it to disturb your playing; and, as soon as you have secured the feel of it, rotate your own arm as you play, *out, over, and down*, with the elbow describing a very small circle.

The Goal in Sight

THE SHOULDER may or may not need attention. If, in your anxiety, you raise your shoulders, hold them rigid, or hunch over, then your shoulders are indeed stiff. Again you can tell by the looks and the feel. Try to keep your chest up and your shoulders down. The weight of the arm hanging freely should pull them down. Notice that, as you play this study in the key of C-sharp, the position over the black keys makes a forward pull on the arm, which does worlds to free the elbow and the shoulder.

Perhaps you will need to take extra time to assimilate these principles. Increase the tempo as far as you can without taking up additional ways of practice.

By Bits, Again

NOW RETURN to section practice on the difficult parts. Perhaps you can not play both hands exactly together in the

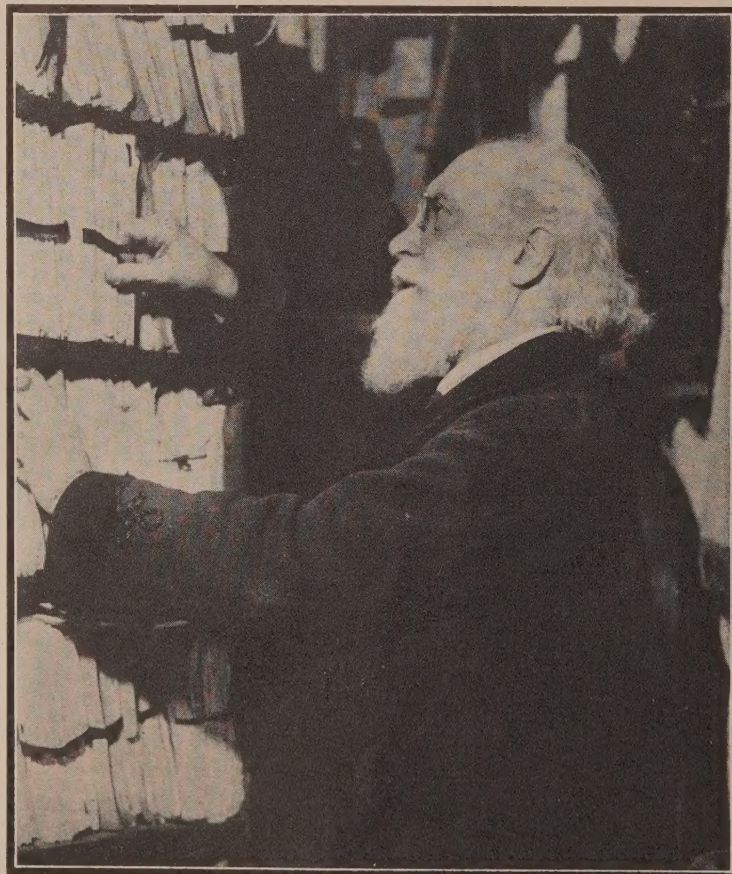
measures beginning at 33 and 77. If so, practice the left hand alone, accenting the first sixteenth note of each group; then play both hands, but first play the left hand louder, then the right. In the measures beginning at 57, you may relieve the cramped position of the left hand by leaning toward the treble. Make a slight *crescendo* in the ascending runs, being sure that the left hand plays as loudly as the right. Still other modes of section practice, adapted to your particular needs, will probably suggest themselves.

The Finish

BY THIS TIME you have probably worked on the study about four weeks and you can play it at the tempo given—almost, but not quite. If your fingers would move just a bit faster, or if you had just a little more freedom or more endurance, you would have reached your goal. So near, and yet so far.

More practice of the finger staccato is just what you now need. Proceed this way. Set the metronome at 100, play one sixteenth note to a beat. Keep the wrist level with the knuckles; and play the key with a very quick backward movement of the finger. Use enough energy to snap the tip of the finger back against the palm of the hand. It must be done very lightly, with finger action only. If the wrist or the arm is allowed to bound or jerk, it is because too much energy is used. Be satisfied with less tone; but it must be a crisp tone. You will have to be thorough, and you will have to persist. No half way measures! Meet again with your group, compare notes, make a fresh start, and you will finish in a blaze of glory.

"There is almost no heresy in the hymn book. In hymns and psalms we have a universal ritual. It is the theology of the heart that unites men. The art of singing together is one that is forever winding invisible threads about persons."—HENRY WARD BEECHER.



A COMPOSER'S CORRESPONDENCE

Here is one of the greatest of all collections of Musical Letters. The collector is none other than Dr. Wilhelm Kienzl, the composer of "Der Evangelimann." The collection includes personal letters he has received from Wagner, Humperdinck, Liszt, Puccini and many other notable musicians.

Which Scale First?

By GRACE WHITE

THE child of to-day may drop the piano any time for dramatics, motorboat racing, movies, or dancing. Boredom is fatal. Yet scales must be taught, and taught as swiftly, seductively, smilingly, and scintillatingly as a combination of two-gun Charlie, Mae West and Commander Byrd can make them.

There are so many reasons for teaching the D-flat scale first that we wonder that pianists of the past, who began with the scale of C, ever survived at all. But they did, and great was the patience thereof. However, patience is not an outstanding quality of the present generation, and anything that is to be taught has to be brought home with the speed of the race track. Therefore the D-flat scale recommends itself as the first scale to be learned.

If the pupil will hold his thumb on F he has but to put two fingers on D-flat and E-flat, then swing over to the three black keys, making a fascinating little exercise of the movement. Then repeat the same idea, holding the thumb on C and swing the hand first over the three black keys and then over the two. All he needs to do to play the scale is to hold his hand in this position and play one note at a time.

His first efforts should be led to produce tones of even length and quality and cover as much of the keyboard as possible—four or five octaves with each hand alone. The quaint notion of limiting beginners to the middle of the piano should be thoroughly exploded. It is not so long ago that big sister was allowed the "stratosphere" and "bathysphere" of the keyboard while little brother had to poke away in the safe middle ground where there was no excitement. No wonder he was bored!

Since it is still a popular belief that "anybody can play the scale of C" it does not appeal to the beginner's ego to try—especially when he finds it is really difficult to do it well. If any scale at all can be said to have "allure" it is the D-flat. And is it not "swell" to be able to say, nonchalantly of course, "I am having five flats now"?

Dressing Up The Arpeggios

By MARIE STONE

PIANO pupils often tire of practicing the different chord forms of the arpeggios, but if the teacher will show them how the root position and the inversions may be played as one continuous passage, by shifting the fingers (in the places marked by dashes), then the practice becomes real fun. In descending, the same plan holds, only reversed.

The right hand fingering is drawn above the notes, the left hand, below:



The left hand should be played an octave lower than the right hand.

This practice develops accuracy, nimbleness and the ability to arrange the fingers on the keys quickly.

The tension on the strings of an upright piano amounts to about twenty tons, the weight of an ordinary street car.

If You Were My Pupil

By GRETE STUECKGOLD

PRIMA DONNA SOPRANO, METROPOLITAN OPERA SOLOIST, COLUMBIA BROADCASTING SYSTEM

As Told to Rose Heylbut

(Secured expressly for THE ETUDE MUSIC MAGAZINE)

THE AVERAGE young singing student often feels that the dearest dream of his life would be realized if only he could study with some experienced professional who could tell him exactly where his difficulties lie and could help to start him on a career of his own. Conversely, the professional singer often longs for a chance to talk to singing students and to give voice to theories that have been developed as the result of years of hard work. Since a very crowded schedule leaves no time for individual pupils or private chats, I should like to reach the maximum of singing students, in a personal way, through the columns of THE ETUDE.

While early work in the study of singing is never lost, no vocalist is really ready to develop theories of methods and production until after he has learned the feeling of good singing. For that reason a capable singing teacher is indispensable. The combined efforts of teacher and pupil unite to produce sure results. The pupil sings out the tones, watching carefully for the way they feel; while the teacher listens critically to the way they sound. When the teacher says, "That was a good tone!" and the pupil notes the way his vocal organs felt at that moment, the first step has been taken in sound voice work.

Not So Mysterious

VOICE PRODUCTION is not a mysterious, difficult business. It only seems difficult when one allows one's self to become confused by too much talk and too much theorizing. Leave the talk and the theories until you can back them up by solid experience. Confine your precious study years to listening for tones and feeling their sensation within your own vocal organism. No two people describe their vocal sensations in exactly the same way; and there are no visible means of checking up on anybody's explanations. The only guide is the way one's tones sound and feel, to himself.

Tones should sound full, free, vibrant and clear. They should feel vibrant, ringing, elastic and easy. Those are the goals to be kept always in view. My own theory of voice placement is that the tone should be arched into the head. It should ring and swing easily, directly behind the soft palate. It should never be pushed into the nose. It should never be allowed to settle into the throat. Both these practices are dangerous to the vocal apparatus; and they produce strained, forced, ugly tones. The point upon which to concentrate is the cavity that reaches from the rear of the bridge of the nose to behind the soft palate. This is the keystone in the necessary arch of voice placement. When the tone is correctly concentrated there, the singer should be conscious of an inrush of air, at that point, comparable to the inrush of perfume when a rose is smelled. When the air has rushed in there, it should swing into full, ringing tone.

The singer who masters this focal point of control will, I believe, find most of his difficulties overcome. Even breath mastery takes a second place, when compared to this development of head-arched resonance, which we call voice placing. Personally, I never have practiced any special breathing exercises. I never have needed them. Once the tone comes from the correct spot, there will be need of no more breath to project it than in talking. A



GRETE STUECKGOLD

correctly placed tone needs for its projection only that small amount of breath which is required to vibrate sound from the vocal cords. An incorrectly placed tone cannot be roundly or ringingly projected, no matter how much breath is used to push it out.

The Fundamentals

BELIEVING, as I do, that correctly placed tone is the key to all good singing, I do not hesitate to say that singing is a simple and natural matter to grasp. Ah, yes, its mastery takes years of intensive and sacrificial work. But nobody begins as an artist. One begins by learning to produce tones.

If I were a teacher, I should concentrate my attention on three fundamental points.

First, I would listen for the individual timbre, the personal quality of my pupil's voice. Upon this inborn, unchangeable quality alone, I should base my predictions of this pupil's career. Too much stress is frequently laid on range and power. The important thing is quality. And, once having satisfied myself as to this quality, I should be extremely careful never to interfere with it. Of course, one cannot change natural quality—except to harm a voice by unnatural strain. And, in the second place, this inborn quality of the voice is its greatest charm. When all has been said the great singers win acclaim because of this indescribable voice person-

ality which we call quality. True, we admired Caruso and Tetrassini for their artistry, their mastery, their fleetness of trill and scale; but, behind all of that, there lay a natural and individual quality of voice which no equal amount of artistry or technique could duplicate for anybody else. Every worth while singing voice has some individual charm of its own; and the singing teacher should exercise the greatest care in developing this naturally, to bring out its high lights, to round it into its own best expression. That is why imitative vocal methods are so dangerous. What may be excellent for bringing out the high lights of my voice quality might completely submerge yours! So do not try to sing like anybody else.

Art Not Gauged by Size

THE MATTER of range is of secondary importance. It is natural quality alone which colors a voice. Thus, the second step in the training of my imaginary pupil would be to take him to a good throat doctor! He will put an instrument into my pupil's throat and tell us whether the vocal cords are long or short. He will tell us immediately, and in terms of scientific exactness; and thus will be settled the problem of range. If the vocal cords are short, the voice will be high, like a violin; if they are long, the voice will be deep, like a violoncello. Certainly, added notes in both directions can and must be

developed as study progresses; but always this natural length of vocal cord must be the guide.

In the third place I should set about placing my pupil's voice. This simply means the locating of the tone in its most advantageous position of resonance. And in each voice this position is always the same, regardless of range. A high tone or a low tone must vibrate in exactly the same spot—that rose smelling spot behind the soft palate. I should begin by asking my pupil to smell a flower, and to familiarize himself with the place where the cold air and the sensation of perfume seem to rush in. That is the spot where his tone must vibrate, easily and freely.

We Use Our Tools

HERE ARE A FEW of the exercises I should give my pupil, to help to arch his voice into its best position of resonance. Do not begin the day's work with scales, sung up and down! Begin with some higher tone, which comes naturally, and then work downwards, in intervals of a third. Singing downwards keeps the voice forward. Do not sing exercises on "Ah." Place a consonant before it. Sing "Ma," or "Ba," or "La." The introduction of a consonant keeps the voice arched upwards, whereas a vowel sound alone may tend to throw it back into the throat. Then, sing scales and intervals without opening the lips, on a humming sound. Humming, better than anything else, gives the sensation of swinging, vibrant resonance, in that spot back of the soft palate. After the hum has been practiced a while, always from the topmost note down, a lively, tingling in the chief point of resonance will be felt.

In working from the top down, make sure that your lowest note has exactly the same vocal position, and feeling, as your highest. You should experience the same sensation, the same tingling back of your soft palate. If you do not, your voice has slipped from its best position of resonance, and you are probably bordering on throat tones. Similarly, loud and soft notes must feel exactly the same. The difference between *fortissimo* and *pianissimo* is simply one of breath volume. Sing a tone on "Ma," and feel it ring behind the soft palate. Then, without letting go of the tone, and without change of feeling in any way, reduce the amount of breath behind it, and then increase the amount of breath behind it. Thus, on one breath, will be produced a *fortissimo* and a *pianissimo*; and you will see for yourself that, except for breath volume, the sensations are exactly the same!

The Even Voice

SOMETIMES we hear a startling difference in quality, in the singing of the same person. This means that the voice is not correctly placed. Correctly placed—or resonated—voices make no such distinctions. The natural quality of the voice is predominant, no matter how high or low a note is sung. The deep voice that suddenly goes "fluty" or the high note that suddenly becomes "throaty," gives proof of incorrect placing. The proper head tone should sound and feel no different from any other. All tones should ring behind the soft palate. Chest tones, throat tones, and nasal tones are all incorrect!

Do you know when I began to learn the

truth of correct singing? Only a few years ago! I have sung, of course, from childhood. I was born in England and educated in Germany, where I was taken as a child of six. My voice was discovered when I was still a very young girl, and I had the advantage of expert vocal training. But though I did the things I was told, conscientiously enough, they seemed like mathematical problems—something one appreciates from the outside in! In time I came to New York, continued my studies here, and was engaged for the Metropolitan Opera. Then, during my second season there, singing leading rôles, I caught scarlet fever! And, as if that were not enough for a grown girl with a career at stake, ear trouble developed, which ended in a serious mastoid operation. Of course my voice was greatly affected. For three years my singing seemed over. I wondered whether I should ever sing again. And in trying to build my voice back, as a grown woman who had undergone illness and fear for the future, I suddenly found that I knew how to sing! Those "outside" instructions had become part of my own personal sensations. I do not mean to suggest that my earlier work had been lost—of course it had not! Without it, I never should have found myself again. But I suddenly saw that one knows about singing only after one has passed through the elementary stages; after learning has been made over into experience. Then it seems natural!

Art is Long

I BELIEVE other students can profit from my experience. Of course, one need not go off catching scarlet fever! That is not at all a necessary step! But, if you will only believe that vocal mastery grows slowly with years of individual trial and effort, you will leave discussions and theories alone. Do not even read deep books on vocal methods! Singing is not like electrical engineering; you cannot proceed by fool proof diagrams! You can progress only by watching the sensations in your own throat. No matter what different methods you follow, no matter what different exercises you try, the ultimate test is, "Does your tone sound correct and, if so, what sensations were you experiencing when you produced it?" Feel your tone first; talk about it later! When you know how a good tone feels, and when you can reproduce the sensation at will, then you know the elements of good singing.

Yes, the elements. For upon the foundation of good tone, you proceed to build up a life's work of vocal artistry. I work every single day, practicing the exercises here recommended. I practice them *mezzo-voce* and *piano*; for this trains the voice to greater flexibility than does *forte* singing. Every singer must build up a solid equipment of vocal technique, of scales, *staccati*, trills, *legati*; in other words, flexibility. Otherwise, there is no singer!

The Creator First

WHEN STUDYING a piece, I try to submerge myself into the two great

spirits whose personal message I am, at the time, entrusted to carry further—the poet and the composer. They are to speak through me; their wishes must be held sacred. A singer's fidelity to the written music, without *liberties*, will decide whether she is merely a prima donna, or is an artist! For my own part, I should much prefer to be considered an artist! I always feel sorry and a little ashamed, too, when I see a singer begin the motions of horseback riding as soon as the accompaniment of *Erlkönig* is played! Surely one can deliver a message from Goethe and Schubert without adding the pantomime of galloping, from the side of the piano?

No matter what the personal goal may be, I would advise a thorough study of the song, the *Lied*. Go on to operatic or radio work, by all means. But give yourself the opportunity of learning what remains perhaps the highest of all musical forms—the art song—where the greatest emotional appeal is made, not through action, but through artistry; through a simple, faithful adherence to great words and great music.

This little talk to singing students must not close without a word about radio. I am a radio singer, myself; and I heartily believe that the greatest influence for musical good will come to us through the air waves. The number of people who can be reached in one single broadcast is positively amazing—thousands more than the busiest artist could possibly reach in an entire season of touring. And all these people come to one for musical satisfaction! The fact that they are willing to listen means that music is getting an ever-stronger foothold among the average people of this country. It means that the general interest in music is growing, and that the audience, ten years hence, will be greater and more musically aware than were my beginner's audiences, ten years ago.

Of course, the more people who listen and know, the greater the singer's responsibility will be. The beginner today has, perhaps, a more severe task before him, in fitting himself to reach today's audience, which is growing more and more familiar with good singing and good music. But this will carry its own compensation. If hearers are more aware than they used to be, your best efforts will be more appreciated. Indeed, radio may even usher in the day when the singer who is merely a prima donna, and nothing more, will not be tolerated! And then all our singers will be—artists!

SELF-TEST QUESTIONS ON MME. STUECKGOLD'S ARTICLE

1. What part do sound and feeling have in tone?
2. Where is the focal point of tone?
3. Describe voice personality.
4. What part does flexibility play in voice development?
5. On what song form is artistry most based?

investigating their history it will be found nine times out of ten that they played their most difficult pieces by the time they were sixteen to eighteen years of age, certainly before they were twenty.

"After that period they improve their manner of playing. The phrasing becomes more refined; the interpretation more mature and satisfying; perhaps the technique becomes more even and fine. But by degrees, and more and more as they get older, they lose their taste for mere bravura and find their real pleasure in bringing smaller works to a finer finish."

Mrs. B Natural's Party

Children's Costume Recital or Musical Playlet

By FREIDA MARTINI BUCHEN

Cast of Characters

Mrs. B. Natural, the hostess (an older pupil)

June Natural, aged twelve to fourteen, in honor of whose birthday the party is given

Miss Faith, a diminutive Salvation Army lass in costume

Miss Hope, a small deaconess, in costume

Miss Cheer, a small nurse, in costume

Doctor Joy, a small physician, with his grip and spectacles

Jack, a small sailor, in costume (a boy, or a girl in boy's clothes)

Rose, a small bride, with veil and gown

Lieutenant Pep, in uniform

Six Brownies or Gypsies, in costume (the six youngest pupils)

Scene—A festively decorated drawing-room, with a piano, a music cabinet, pictures of famous musicians on the walls, and fourteen chairs. June is lounging on the piano bench, pouting.

June. "One o'clock! A whole hour to wait! And mother not back from the city yet! She said I should practice a piece so we could have a musical game at the party; but why should I? What's the use of music, anyway? It's just written to make boys and girls practice when they'd rather have fun!"

(Enter Miss Cheer in snowy uniform)

Miss Cheer. "What's that I hear? Did you say 'What's the use of music? June! Here I am, on my afternoon off, away from the Crippled Children's Home. I can tell you what music does. It brings joy and makes those little sufferers forget their troubles. How often I've thanked God that mother made me practice at your age, for now I can play for the kiddies when there's a little time to spare. You ought to

see them bravely wipe their eyes and try to smile when I begin to play!"

June. "Well—well—won't you play some of the pieces those little cripples like to hear?"

Miss Cheer. "Of course I will!" (as she sits at the piano and begins playing).

(There is a knock at the door; June goes to let the guest in. Enter Lt. Pep.)

Lieutenant. "I'm early, I know, but not by accident. You have such a fine piano, I thought I'd play a while till the crowd arrives."

Miss Cheer. "Good! This young lady was just asking: 'What's the use of music?' You tell her, lieutenant."

Lieutenant. "Music gives the soldier courage and urges him on to the front rank; it makes hard marches thrilling and fills us with vim. Now listen to this martial air." (Sits down and plays.)

June. "I'd like music, too, if I could play like that."

Lieutenant. "Girlie, at your age I had to practice too!—But hark, I hear a happy duet."

(Enter Rose, the bride, and Sailor Jack, the bridegroom.)

Rose. "It's a shame to intrude; but, little neighbor, I wanted you to see my wedding dress before I change it for my traveling outfit. Our wedding trip starts tonight. But what's the matter, June? Tear stains on your face; and on your birthday!"

June. "Yes, tears! Mother wanted me to practice a piece to amuse the guests, so I just boo-hoed."

Rose. "You don't seem to know what a wonderful thing music is and what blessings it brings. (with an affectionate glance at Jack, the groom). It was while learning music that our hearts learned to love.

(Continued on page 54)

How Fast Shall I Practice?

By H. T. KRAMER

ALTHOUGH the old idea of slow, heavy practice has been much modified in recent years, the habit of practicing slowly, with heavy accent, is still conceded to be of the greatest importance in mastering the essential features of a composition and in insuring independence and accuracy; for it gives the mind more time to analyze each element, thus preventing the occurrence of serious errors. A slow rendition also seems to make a more lasting impression on the nerve paths so that repetition becomes increasingly easier.

Nevertheless a certain amount of practice at higher rates of speed is considered both beneficial and necessary. Mason, famous for his works on touch and technic, seems to have been one of the first great teachers to realize that if the pupil is to play fluently and easily at a rapid tempo he must do a certain amount of practice at a high rate of speed. He was apparently one of the first to see that the development of great dexterity and a high degree of control necessitated a special type of training. In rapid movements much must be left to well trained muscles for the high rate of speed makes it impossible for the mind consciously to direct each action. In order to have each part of the mechanism perform properly at a high rate of speed it is essential that a certain amount of practice at a speed approximately that of public performance be done.

This does not mean that the pupil should indulge in fast practice in "hit-or-miss" fashion. Mason suggests that the selection be played at a good rate of speed occasion-

ally—after which the pupil will resume slow practice to correct the errors and strengthen the weak spots uncovered in the rapid rendition. Extended running passages which often cause much trouble can be conquered by practicing them in various rhythms at different rates of speed. See that the finger which is used before the thumb receives an accent, for this helps to equalize the fingers and remedies the awkwardness of the thumb. It is also well occasionally to have the accent fall upon the note which you may be inclined to slight or which causes difficulty.

With young students it is best to suggest a definite practice scheme. This will help to avoid the inaccuracy and lack of rhythm and expression that result from thoughtless fast practice. Have them practice the selection four or five times at a slow tempo, then double the tempo, resuming the slow practice after one or two repetitions. Perhaps once out of twenty times it may be played up to tempo. Now if one really wants to accomplish something with the selection at hand he should go back to the slow painstaking practice and repeat the process. This of course applies mainly to pupils of a fair degree of advancement; but the working up of selections, well within their grasp, to a certain degree of velocity, benefits the elementary student also and simplifies both the teacher's and pupil's task when the time for real velocity work arrives. Of course the aptness of each individual pupil must be considered but perseverance will work miracles even on the slowest.

FIFTY YEARS AGO THIS MONTH

W. S. B. MATHEWS, than whom America has produced a no more trenchant chronicler of musical thought, and who also was editor-in-chief of the still widely used "Standard Graded Course," wrote in THE ETUDE:

"Masters teach us how to play, seldom how to practice. It is an art we mostly discover for ourselves; and, unless we are personally acquainted with good musicians, who by chance study in our immediate hearing, we have to buy our own books at slow degrees.

"Few pianists acquire additional execution after they are twenty years old. On

Rules and Exceptions in Musical Theory

By DR. PERCY GOETSCHUS

RENOWNED MUSICAL SAVANT

An article which answers scores of bothersome musical questions that frequently concern students of theory and appreciation of music

PART I

SOME STUDENTS regard rules with sensations of dread or horror; others look upon them with contempt or indifference, saying, "Oh, rules are made to be broken"; then there are some who view them with downright hostility and resentment, as a brutal imposition upon their personal judgment; and, finally, there are some—the sensible sort who engage rules gladly, grateful for the guidance they afford along the untried and dusky paths that lead to the light.

It is to this latter class that this writing is addressed, and the others are welcome to such benefits as they may glean from this dispassionate discourse upon the puzzling question of rules and exceptions.

With a Difference

FIRST OF ALL, one must fully realize this significant distinction—a "rule" is not a "law." Laws are nature's decrees, and are therefore immutable. We cannot alter laws, any more than we might undertake to revise creation; we cannot defy laws without disaster to ourselves. But rules are not thus hidebound; a rule is simply a statement of what it is desirable or necessary to do under ordinary, normal circumstances. And since circumstances are prone to change, and to "alter cases," as the old saying puts it, it is evident that the rule may be, or even must be, modified to meet the varied conditions. That is the whole thing in a nutshell.

The rule tells you what is the proper thing to do in the very great majority of cases, leaving it to the unexpected and unusual conjunctions to determine where the small minority (the exceptions) will prove to be preferable or obligatory. Comprehend this perfectly, and antagonism against "rules" will diminish and even vanish; it will be discovered and realized that these rules, wisely deduced from the variable operation of the law, are beneficent guides through mazes that are mysterious, but which you wish to penetrate.

The Outlawed Rules

WE SPEAK, of course, only of the really wise and valid rules; for so unreliable is, at times, the human mind, that there are still some few rules that are ill-advised, tyrannical, even mistaken. These needless few are easy to recognize, by reason of their deficiency of scientific confirmation, and they are rapidly disappearing from musical theory, anyway.

Rules are unconditional; they depend upon nothing but their relation to natural law. Exceptions, however, are conditional; they are dependent upon some condition or other that justifies or even demands them. If one follows the rule, he is sure to be right; if he ventures to make an exception, there must be a defensible reason for doing so. The rule is all right, anyhow—the natural, obvious, incontestible course to pursue; but as to the exceptions, they always involve an "if"—"I can move thus or so, contrary to the rule, if—"

The Exception That Proves

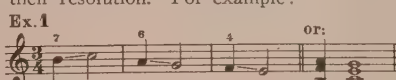
NOW, FOLLOWING the rule is evidently the safest thing to do; but in so doing we find ourselves always doing the same things, in the same way, and that tends to intolerable sameness, monotony, and lack of initiative. Hence, it is clear

that exceptions are at times very necessary and desirable indeed; for they furnish variety, the charm of the unexpected, the thrill of pitting one's power against the decrees of nature—all of which is perfectly fair, if circumstances justify it.

Let us approach the problem from its practical side and observe how the case of "Rule versus Exception" is handled by classic authorities. Space forbids the exhaustive consideration of all our many rules, in their opposite applications, normal and exceptional; but we can at least examine the three or four outstanding ones.

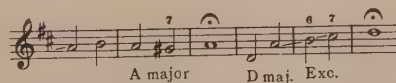
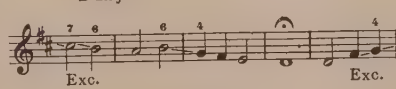
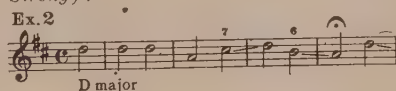
I. Rules of Melody

THESE RULES must claim our first attention. It has been made clear that certain steps of the natural scale have a distinct melodic tendency—Step 7 moves upward; steps 4 and 6 both downward. That is the rule; for by moving thus they are drawn back from their "restless" condition and led into the Tonic chord, the center of rest. This movement is called their resolution. For example:

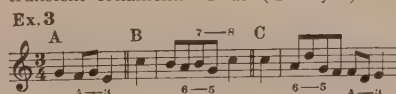


in which the chord b-f-a is one of unrest, while that of c-e-g is one of rest.

The chief exception to this rule consists, naturally, in leading these scale-steps in the opposite direction. And how can this be done? Why, simply by pushing them (discreetly and justly, of course). Leave your sled to its own devices on a slippery hill, and it will glide down until some obstruction stops it; but you can push your sled up hill—you must, in fact, if you wish to take another ride. And just so you can push step 7 down, or steps 6 and 4 up, if you get close behind them. This is finely illustrated in that grand old Lutheran Chorale *Ein' feste Burg* (*A Fortress Strong*):



An exception of another kind is encountered when the correct movement is intercepted by inserting a tone on the "wrong side" of the active step. It must be done quickly enough to appear as an obvious transient ornament. Thus (C major)—

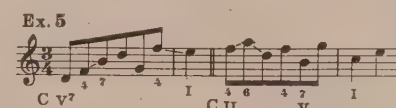


At A the resolution of the 4th step is deferred by interposing the tone "g." At B both the 6th and 7th steps are similarly bent out of their regular course. At C more distant tones, justified by the harmony, are slipped between. This exception may even serve to circumvent the rule completely; when the inserted tone is also an active one its resolution suffices for both. Thus (C major)—



At A the active 4th (and 6th) steps pass over into other active tones, and the latter assume the whole responsibility. At B the 7th step is likewise exonerated.

Similarly, exceptional progressions may be fully justified by remaining in the same chord, the aggregate impression accounting for every movement; for the component tones of any chord may be interchanged at option. The following lines are therefore correct, and singable:



This list is not complete. There are other, more subtle exceptions, which need not be recorded here. It may be emphasized that exceptions to this rule of natural melodic direction are very popular and numerous, though not by any means as much so as is the rule itself. The regular treatment is, after all, here and elsewhere, far more insistent and universal than the exceptional, particularly, of course, in classic music.

II. The Rule of Parallel Fifths and Octaves

WHAT STUDENT of harmony has not known the terrors of those ancient rules—that "no two voices should run in parallel direction from one perfect fifth to another, or from one octave to another?" It is one of the oldest and most persistent of all the bugbears of the harmony student; and it is not easy to convince him of the necessity of it, for there are but few ears that are capable of recognizing the objectionable effect of parallel (or consecutive) fifths, or octaves, until they have been trained to discriminate closely.

Without digressing to give elaborate reasons for the rule, let me urge that you accept the simple statement that these parallels, under the majority of circumstances, really are objectionable; and also remind you that the keen and wholly trustworthy judgment of every great master of composition, from Bach to Brahms, condemns them; and every master scrupulously avoids them.

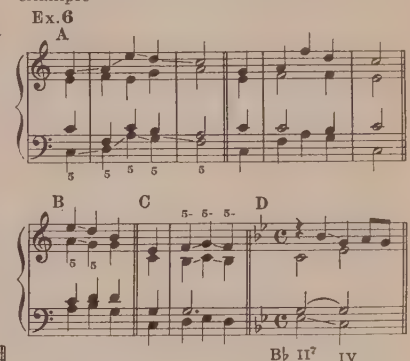
Although consecutive fifths, and parallel octaves, are always stated as one rule, because of the similarity of their technical appearance and general treatment, they are in reality so radically different, in cause and effect, that they must be considered separately.

A. Parallel Fifths

IT MUST BE understood that the two successive perfect fifths must lie in the same two voices, in order to be "wrong." There will usually be a fifth present in every chord, but they must be detached from each other, in different voices, if they are to be harmless.

The unpleasant effect of parallel fifths depends chiefly upon their prominence, and therefore they are worst in the two outer voices. When one of the lines is in an

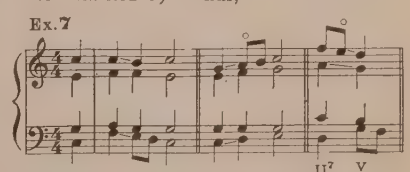
inner part they are less noticeable. For example—



At A the soprano and bass draw their lines parallel from one perfect fifth (c-g) to another (d-a), and into another (a-e), and another (g-d), and still another (f-c). This is an aggravated case, to be sure, and the result is surely not pretty; at least, it is clear that the following measures, in which they are corrected, sound better. Compare the two versions, at the piano. At B, since one of the two lines is an inner voice, they are less prominent, and just that much less obtrusive. Furthermore, the rule applies only to perfect fifths. If one of the fifths is imperfect (diminished), the exception is justified. Thus, at C, the first and third fifths (b-f) are not perfect ones and consequently not "bad."

And again, when the chord remains the same the effect is that of repetition rather than of progression, and the fifths are not at all painful. The conditions at D are singularly interesting, because this succession of fifths, in outer parts, occurs in the theme of Elgar's justly famous "Enigma" Variations. A well-meaning friend pointed them out to Elgar, who dryly rejoined that "here is artistry and not carpentry." Elgar simply takes advantage of the fact that the harmony is unchanged (II and IV being identical).

Again, the exception is sanctioned when either one of the four tones involved is inharmonic (a passing or neighboring note—marked o)—Thus,



These are all harmless exceptions to the rule and are frequently encountered. It is true, however, that the last measure, above, would not be accepted by Bach.

Further, at (after) any cadence, or joint in the phrasing, exceptions of kinds are completely justified, since the actual continuity of the parts is interrupted. This is illustrated at A and B in Ex. 8.

Finally, a few striking specimens of the exception, which we find in the music of the most conscientious composers, may be attributed to the writers' attitude toward the main objection, namely—parallel fifths (and octaves) are undesirable because they weaken the harmonic effect. Hence, when they are so introduced that they create an intentional pungent impression, they may be a musical asset and not a liability.

This explains why they are less disagreeable when, as shown above, any inharmonic tone is involved, or when one of the fifths is not a perfect interval. And much must depend, also, on the location of the fifth. When accented, the weakness is emphasized; likewise, when the parallels occur in the outer voices; but, when their effect is bracing, or striking, they may be distinctly welcome, as at D and E in Ex. 8.

Ex. 8 shows five musical examples (A, B, C, D, E) illustrating different harmonicizations of a chorale by John Sebastian Bach. Each example is written for piano and shows the relationship between the melody and the accompaniment, specifically focusing on the use of fifths and octaves.

A, B, and C, of this Ex. 8, are from chorale harmonizations of John Sebastian Bach. A and B illustrate the validity of the cadence, in separating the fifth. C is a different case altogether, for there is no cadence involved, and it is not so easily explained. In some other versions of this chorale, Bach places *d* in the bass, instead of the *f-sharp* which suggests the possibility of a misprint here. If not, then Bach evidently regards the *c-sharp* in the soprano as an innocuous passing-note.

D is the famous pair of fifths in Beethoven's "Sonata Appassionata"; the passage being placed here an octave higher, for convenience. Beethoven writes the *a-natural*

often as *b-double-flat*—the effect is the same. This deliberate, almost aggressive exception, so carefully shunned by him as a rule, seems justified by its intentional pungency. And it is ameliorated by the strong dissonant *d-flat* in the uppermost part; for the presence of any very striking unit, at the same moment, serves to draw attention away from the "error"—just as one does not notice a candlelight in a room where electric lights are glaring. It is a trick, designed to bluff the listener, but it is an extremely common one. It appears in the above example of Bach (Ex. 8, C); the presence of the dissonance in the alto (the second *a*) deflects the hearer's attention. It also explains the exceptions shown in Ex. 7.

E is from Ravel's "Sonatine" for piano, and it exhibits a characteristic trait of modern music, in which piquancy, and an almost contumacious defiance of established rules, seem to be the fashion. Its very persistence appears to vindicate it. (See also Ex. 10, A.)

To look for parallel fifths in the music of Bach is like hunting for a needle in a haystack. The unyielding adherence of such a master, to our rule, should convince the student of its trustworthiness. A case like C, above, is puzzling, to be sure, but similar instances may be found.

B. Parallel Octaves

WITH PARALLEL octaves the conditions are totally different from those which attend consecutive fifths, as has been intimated. And there is just one single sweeping vindication of wholesale exceptions to the rule, and that is: Successive octaves are perfectly good, and extremely effective, when they are recognizably intentional. In other words, they must be the result of a definite purpose (that of duplication) and not an obvious blunder.

Exceptional, or forbidden, octaves can occur only in *strict* part-writing; that is, in the choral (or four-voice) style of harmonic or contrapuntal progression. In this

type of harmony they weaken the effect, since, when any two of the four voices have the selfsame melodic line, it is clear that the full harmonic complex is reduced to only three separate and independent parts. Thus, in

Ex. 9 shows a musical passage with parallel octaves, illustrating the concept discussed in the text.

one cannot fail to recognize the weak, unpleasant effect of these faulty measures.

On the other hand, in orchestral, or "bulk" writing (as in keyboard music), octaves are always exempt from the rule, for there they almost certainly constitute mere duplication, which strengthens the harmonic texture. It is perfectly well known that the bass (left hand) or the melody is often played in octaves; and octave passages in piano music are so abundant and important that every student has special training in octave playing. This may be readily recalled by glancing at almost any piano piece—say, the first seven measures, and measures twenty-five to twenty-seven of the *Largo* in Beethoven's "Sonata, Op. 7."

How, then, are we to distinguish between octaves that are intentional, and those that proclaim a careless blunder? Simply thus—when the succession of octaves is extended beyond two (or at most, three) tones, they are manifestly the result of a definite intention, and are therefore not to be avoided or forbidden. The only concomitant question is: "Can the intention itself be defended?" Which is not difficult to answer.

This brings up a curious paradox—two or three successive octaves are probably objectionable (in strict part-writing at least), whereas a longer row of them is all right. Illustrations of the latter familiar occurrence are scarcely necessary; but

cases like the following are more interesting than straightforward "octave passages."

Ex. 10 and Ex. 11 show musical examples of complex octave passages, illustrating the concept discussed in the text.

A is from the same Ravel "Sonatine" cited in Ex. 8. It exhibits not only intentional octaves, as duplication of the melody, but also a line of concurrent parallel fifths. These octaves do not, it is true, strengthen the harmony, but they do emphasize the melody, and the latter is after all the most vital factor in music. B is from Beethoven's first sonata; and, being bulk-harmony, the octave duplications are quite unavoidable. C is from Beethoven's 7th sonata; this duplication occurs two octaves apart.

Octaves that otherwise would be forbidden may, and do, occur freely at cadences, or at other points of separation, where, as already repeatedly shown, any reasonable exception is permissible.

Thus, even in the most rigid style of harmonic writing, we find

Ex. 11 shows a musical passage with octaves, illustrating the concept discussed in the text.

which is by Bach himself, in one of his harmonizations of chorales.

(Continued in the next ETUDE)

Modern Piano Pedagogy

By SIDNEY SILBER

THE LAST thirty or forty years have brought to light a larger array of proved principles—not rules—in teaching the piano than all preceding years combined. Modern piano teachers of the highest attainments have studied physiology, anatomy, esthetics, philosophy, and even biology, in their search for means to increase results, at the same time eliminating undue waste of energy.

While musical pedagogy might well be said to be in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, to combat successfully the popular belief in a "method" as a guarantee for the attainment of results.

Mastery of the Piano

THE PIANO is doubtless the easiest musical instrument to learn, and the most difficult to master. There is hardly a faculty in man which is not required in mastering this obstinate and cold instrument. It requires a finer and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said, "Piano playing is prone to be affected or afflicted with mannerisms; and when these two precipices have been luckily avoided, it is apt to be—dry. The truth lies between these three mischiefs."

According to Kobbe "The true aim of piano technic is the production of a tone of beautiful quality and singing character, under all conditions of force and speed. Therefore, beauty in piano playing is the result of high intellectual conception, warmed by emotional force and made known through the medium of ample tech-

nic." How much of this can be taught? I venture to say that nine-tenths of it can be, and is, taught today by our best pedagogues. They are fairly numerous. Touch, tone and technic no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

Developing Genius

WHILE IT IS TRUE that the instructor cannot create talent or genius, he may develop them as never before. Unfortunately, however, we still have with us large numbers of conscientious teachers who, in all good faith, are holding to and teaching ideas which were in vogue twenty-five years ago and which have now been superseded. One example, taken from many, will serve as an illustration. Serious observers have decided long ago that the seat of activity in playing octaves is in the shoulders. In spite of this knowledge, many teachers still persist in teaching the wrist stroke only. Why not emulate the example of such masters as Hofmann, Rosenthal, and Lhevinne? Of these it may be truly said that, having, for the most part, a natural piano technic, they do not practice octaves; they simply "play" them!

A Great Wrong

ONE OF THE SADDEST defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and to make them go through a prescribed arbitrary course of mechanical exercises, most

of which are of little or no practical value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers today recognize the imperative necessity of making different psychological appeals to different students of varying temperament.

The Essence of Leschetizky's Genius

LESCHETIZKY was undoubtedly (all things considered) the greatest piano teacher of all time, up to the time of his death. His so-called "method" consisted, as he so frequently insisted, in the fact that he had no one method, but methods. It was my great privilege to spend three most inspiring years of my formative period at the feet of this great master and great soul. Leschetizky would often speak in a soft tone of voice to one type of student; to another he would speak loudly and brusquely, sometimes even abusively; to others he would make strong appeals to the imagination, while with others, his remarks were couched in scientific, prosaic and matter-of-fact language.

I recall most vividly three lessons on one of Leschetizky's own compositions entitled "Wellen und Wogen" (Waves and Billows), or, as it is often called in French, "Jeu des Ondes." I had studied Leschetizky's own edition, which not only gave very complete fingerings, phrasings, dynamics and the like, but also all pedal indications. At the first lesson, he showed me an entirely different set of fingerings, phrasings, dynamics and pedals. At the second he

gave me yet another set. Each version was most excellent and thoroughly satisfying from an artistic as well as musical standpoint. This incident proves to me Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of many good and convincing interpretations of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired; but there is so much that can be acquired that there is no reason why modern piano teachers, who aspire to do high-class work, should close their minds to this fact and continue to promulgate ideas and principles which are now antiquated and which, as experience abundantly proves, can never yield the most satisfactory results.

Resumé

1. Teachers should apply different methods of appeal and instruction to different students, avoiding arbitrary and set methods of procedure.
2. There is no one method—but there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public justify him, but he and his art and his students all suffer, when he, the teacher, refuses to keep pace with new discoveries and new advanced methods.
4. Teachers should recognize the fact that teaching the piano may be the means of developing character and inherent traits.
5. Profit by the illustration showing Leschetizky's versatility.



EASTER SERVICES AT HOLLYWOOD BOWL

California's Musical Marvel

By VERNA ARVEY

With Gilbert Brown Coöperating

“ONE OF THE marvels of the world,” writes Walter Damrosch, in describing the Hollywood Bowl. And when one realizes that this great natural amphitheater was, but twelve years ago, sixty-five acres of brown, stubbly, Southern California earth, tucked in among the hills of Hollywood, and then pictures the same Bowl today, with symmetrical rows of wooden seats (room for twenty thousand people), brilliant shell in the center-front, orchestra space for one hundred players, well-planned parking area, adequate lighting, comfort and romance; then one can well believe that the Bowl is what Dr. Damrosch says it is. It was not by any means the first open-air concert-place, but it has become the model for others to follow.

Whether it will be always as great as it is now, is a question. At the moment, the Hollywood Bowl stands at a crossroads. There are, perhaps, very few people who realize the situation, but those few are intelligent and far-seeing. Some of the visiting conductors have spoken of it and offered remedies. The woman who founded it has spoken publicly of the danger.

Shifting Policies

FOR SOME strange reason, the present Bowl authorities are resorting to sensational spectacles to attract crowds. In the beginning, the enterprise was founded on good music. At that time, when the plan was to bring the best of music to the most ordinary of men, the finest symphonies, played to audiences who paid only twenty-five cents for admission, paid all the Bowl expenses. At the last concert of the second season, in 1923, Artie Mason Carter (the Bowl founder) and Hugo Kirchhofer (director of the Hollywood Community Sing) raised, from one of the usual Bowl audi-

ences, the sum of fourteen thousand dollars in sixteen minutes. Promptly Mrs. Carter burned the mortgage, and the Bowl property belonged thenceforth to the people of Los Angeles County. “This is *your* Bowl,” said Mrs. Carter, nightly, “and these are *your* concerts!” The mighty works of Beethoven, Bach and Brahms prompted generosity like that.

Now, slowly but surely, theatrical spectacles and wild experiments are taking place. When, a late season, two noted vaudeville producers had a ballet night in the Bowl, and a noted vaudeville orchestra leader made his debut as conductor of the Bowl Symphony Orchestra, with a twist of his hips and a swing of his whole body as he flung himself and his men into the *Rhapsody in Blue*, the artistic world gasped. The big question on everyone’s lips was, “Are Beethoven, Bach, and Brahms not as big drawing cards as they were twelve years ago?”

Of course, they were. The answer was that things were not being handled as they should be. Every business needs a bit of idealism, that of music, most of all.

Playing Publicity

A BID for a young audience came in that year’s engagement of Nicholas Slonimsky, rabid modernist, two of whose typical concepts were, “Modern music is but a twentieth century dress over an old framework,” and “Ionization is but the conversion of sound into energy.” Unfortunately, Mr. Slonimsky was more rabid than modern. For many nights he regaled the Bowl audiences with strange sounds, rhythms and fanfares with imaginative titles and treated the orchestra men to a lively assortment of jokes during rehearsal time. He forgot, as another conductor so aptly remarked, that there is classic and

modern music; but that all classic music is not good, just because it is classic; nor is all modern music good, just because it is modern. When Slonimsky left, the mere mention of the word “fanfare” caused ripples of amusement everywhere, among both artists and laymen. He had played worthless music, just because it was modern. Incidentally, he had spoiled the field for that sort of modern music for the rest of the season.

Many amusing things happened that season at the rehearsals of the various Bowl ballets. One of them had erected its “set” (a large wooden framework) in a vacant lot near a roaring Hollywood thoroughfare. The dancers would work until it was too dark to see; then one of them would set the headlights of his automobile on the music rack of the rapidly freezing pianist, and they would all continue to work on into the night, with curious neighbors watching from safe vantage points. The sad sequel to all this work and rehearsal came on dress rehearsal night at the Bowl, when the Bowl authorities, watching the spectacle, demanded that certain changes be made and selected the cleverest, most artistic parts of the ballet for their adverse criticism.

One writer insists that the main interest of the Bowl is social, not musical. Surely the first and last concerts of every season are played to full houses. Broadcasting the concerts over the nation has lent romance to the Bowl; but this never can supersede the real charm of being there, of walking up to the very last row of seats to sit, alone, under the stars, in the dark and listening to the greatest of all created music. Acoustics are better at the very top; and the orchestra appears as if set in a far-away, miniature frame. There are always curiosity seekers, too, who come

to spy upon the screen stars who purchase boxes for the season; always children with autograph books who ask every distinctive looking person, “Are you a movie star?” It is to these people that Richard Bonelli would sing “Ol’ Man River” for an encore, rather than a more difficult art song.

The Art That Lives

PERHAPS the Bowl is a social institution. But when Albert Spalding plays the violin or Richard Crooks sings, it is well filled; when Jascha Heifetz draws his bow over the strings it is packed; and, when the “Ninth Symphony” of Beethoven was presented one year, the huge amphitheater was so full that one could not find his best friend at an appointed time, at an appointed place. To the best of our knowledge, neither Crooks, Spalding, Heifetz nor Beethoven are or were social butterflies. The biggest crowd of the last season, before Heifetz, was drawn by a gentleman named Roland Hayes, who bears the not unusual distinction of being a maker of good music.

The aforementioned writer also declared that the Bowl is too vast. It is really not vast when looking up from the stage, and the wise conductors have realized this and have gathered their audiences closer unto them.

From Small Beginnings

THE YEAR 1916 marked the first Bowl performances, though they were outdoor and unofficial. However, they brought to the minds of a few enterprising citizens the idea of a vaster, more renowned community musical enterprise. Then Artie Mason Carter, when the World War ended, started the Hollywood Community Sings, so that people could find in music an outlet

for their emotional stress. "When people sing together they create together," she declared. This group of Hollywood amateur singers purchased the Bowl property for sixty-five thousand dollars, by signing a mortgage. First came a gigantic Easter Sunrise Service, in 1922, a spectacular demonstration of the Bowl's possibilities. Trumpets announced the coming of dawn; there was the Philharmonic Orchestra with Walter Henry Rothwell conducting; there were Easter hymns and school children in pure white singing "Alleluia." And, on each succeeding Easter, identical services have been presented.

After that first great service, monetary aid for the upkeep of the Bowl came from penny-a-day banks, circulated through the Southland. More than ten thousand dollars were collected in this way. The students of Hollywood High School alone, by giving a performance of "A Midsummer Night's Dream," provided approximately three thousand dollars for lighting the grounds. Impresarios told Mrs. Carter that it was foolhardy to sell season books or forty concerts at ten dollars each. She refused to listen, went ahead and sold books anyway. She offered prizes to those who sold the most of these. From the very start, many people gave freely of their time and energy for the development of the project. They were paid in satisfaction only, for in the early days the orchestra men and the conductors were almost the only ones who received money for their work.

The Usual Beginning

AT THE CLOSE of the first season, there was almost a deficit. The orchestra was not paid. The Hollywood Chamber of Commerce refused to help, unless the management engaged a less expensive conductor, reduced the size of the orchestra by half and substituted Sousa and Lehar for Beethoven and Schumann. Mrs. Carter turned her back on the worthy commercial group and put the question up to the people of the Bowl at a concert, when they subscribed the necessary amount. From that time on, the Bowl has been treated in the Press as a publicity worthy institution.

Mrs. Carter personally interested whole communities, clubs, and department stores in coming to the Bowl. It was a supreme effort to bring in the public that had never before attended concerts. The others did not matter. She knew they would come anyway. In 1925 she started the policy of engaging famed conductors and soloists from all over the world. Sir Henry Wood, of England, was the first one to accept. Then in 1926 she resigned her post and left the enterprise in the capable hands of Mrs. Leland Atherton Irish.

In 1926 also occurred one of the outstanding memories of the Bowl. Percy Grainger, the Australian pianist, and his "Nordic Princess" had an "intimate" wedding ceremony there, before several thousands of witnesses.

Later came trouble with the labor unions. In 1929 a huge audience waited for a concert that was never given, because there was a dispute as to whether the man at the switchboard was a union member or not. The Bowl people insisted that their enterprise was civic, not commercial. The unions presented the usual arguments. Emergency programs with noted artists, led by Elsa Alsen, taking part, were given. In the end, the unions won out.

The Great Idealist

A WORD here about Artie Mason Carter, the Bowl founder, who now is engaged in establishing community musical enterprises in other places; who dreams of music supported by the state and of the world's greatest musical university to be founded in America; who pleads with young America to stop importing its talent, to stop borrowing its musical ideals from Europe and to throw off the tradition of European-made music.

Born in a little town in Missouri, she early left this environment to study music. Scharwenka was her teacher. She received her college degree, and marriage followed. Then came a period in Europe and greater musical opportunities. She met celebrities. She had always the sort of intellect and charm that attracted great people to her and held them. Naturally generous, she soon discovered that she wanted to share with others her acquaintances and her new joy in music. Since she was by nature a crusader, the Hollywood Bowl followed. Today, whatever is artistic in it is due to her fine idealism. "You will pardon me if I call it my Bowl, won't you?" she cried one night as she talked to a roomful of people. Of course, it is her Bowl. It belongs to her more than anyone else in the world; no matter how much of a part others may have had in its subsequent development.

For some years past, Miss Katharine Yarnell has offered a yearly Hollywood Bowl Prize of one thousand dollars, for the best original symphonic work submitted to a committee. It is an international competition.

A Wide-Awake Public

THERE IS ALWAYS a great deal of comparison at the Bowl, of one conductor with another, and the same of solo performers. It is natural, since so many of them follow each other in rapid succession. It was not, however, until the year 1933 that the Bowl definitely became "commercial." This may have been due to the amazing discovery of the authorities that the public wanted dancing. Not toe dancing especially—it is too small, too intimate for such a large place. Large ballet spectacles were the things that pulled the Bowl out from under a cloud of debts. All very well, except that some ballets are fit to be presented at the Bowl and others are not. In the dance realm there is not a single standard of perfection as there is in music. In music it is possible for performers to interpret the works of great masters, whereas in the ballet, the dancer must also be creator. Thus in music one can cull the best compositions from hundreds of years of musical expression. In the dance it must always be a contemporary expression, or a contemporary impression, of the theme.

In addition, the authorities sought to have a great many different conductors and gave no one of them adequate rehearsal with the orchestra. The wily Alfred Hertz, first of all conductors at the Bowl, has a never failing remedy for that. He plays only the music that is already in the repertoire of the orchestra, never tries out new works with only a few hours of rehearsal. "When I want to gamble," he declares, "I'll play poker!" In his opinion the Hollywood Bowl is a great asset to the community; and it could be a greater one if there were not such fear connected with it—especially the fear of spending a few pennies extra. Hertz conducts his yearly concerts at the Bowl, then rides back to San Francisco to indulge his musical dreams and to educate the public via the radio; for he believes that the taste for Art, as for Pilsener beer and cigarettes, is an acquired one.

The Unusual Ending

PERHAPS the most popular of all the Bowl conductors is Bernardino Molinari, who hails from Rome, where he studied at the Liceo St. Cecilia, and where he now conducts at the Augusteo. He has also a few common sense tricks to put into practice. He advocates having one conductor for the entire season, to whose habits the orchestra could become accustomed. He rehearses the orchestra as thoroughly as is possible on a few numbers, repeats them within a few days of the first performance, and thus makes his audience

(Continued on page 54)

RECORDS AND RADIO

By PETER HUGH REED

WHEN we look over the prospectus of last year's Cadillac Motor Car Broadcasts, we instinctively resent the ephemerality of radio; for so outstanding and distinguished were the majority of those programs, we cannot help but feel that many of them might well have been preserved on records. It is good to have similar programs again this year, featuring eminent conductors and solo artists (Sundays 8 to 9 P.M., E.S.T., National Broadcasting Company), and since radio does not distribute recordings of its major events, we can only hope that listeners far and wide will appreciate these programs for their intrinsic worth and tabulate them in their memories among other noteworthy concert experiences.

It might be well to remind our readers of the National Broadcasting Company's Music Appreciation Hour, directed by Walter Damrosch (Fridays 11 to 12 A.M., E.S.T.). This hour, now in its seventh season, although primarily designed to give schools "a progressive course in the appreciation of music," nevertheless has much to offer to the music lover and the layman. Divided into four series, the concerts of Series C which deal with musical form, and of Series D which deal with advanced appreciation are of great universal interest. Since it is not possible in a limited space to outline any programs, we recommend that our readers send for the notebooks covering the various series of the concerts (especially C and D), and also the Instructor's Manual, which contains, besides program notes, thematic illustrations, annotated bibliography, and a list of recordings. These booklets will be found valuable additions to any music library.

Heifetz, who might be termed the aristocrat of the violin, has chosen an unhackneyed work in Glazounov's "Violin Concerto in A minor, Opus 82" (Victor set M218). This work is a purely romantic one, intended to be played without interruption; although it is virtually divided into three movements. Heifetz, with his impeccable technique, his musical aristocracy and his tonal beauty, renders this concerto in a manner which undeniably enhances its claims to poetic greatness. The violinist is assisted in the recording by John Barbirolli and the London Philharmonic Orchestra. The recording is very good.

"Vitality, essential force and colossal authority" distinguish Weingartner's performances of Beethoven's symphonies, says an eminent European critic. In the recording of the "Fourth," which this conductor recently made for Columbia (Set 197), one senses the verity of this approbation; for, even though this venerable conductor is in his seventy-third year, he nevertheless conducts with the fervor and enthusiasm of a man half his age.

Beethoven's "Fourth Symphony" is a work none too well known or too often played. Standing between two giants, the "Third" and the "Fifth," its significance is generally overlooked. Although the "Fourth" returns to the character of the "Second," its style is, however, a decided development over that of the earlier symphony; and even though the dominant note of the work is one of gaiety and optimism, its fruition was undeniably born out of the more mature creator.

The "last word" can never be truly said. Listening to Cortot's recording, however, of Schumann's "Piano Concerto" (Victor set M39), it is our contention that this would seem to be *le dernier mot* as far as a recorded performance of this work is concerned. For Cortot plays with such firm, certain touch, and with such discerning, poetic appreciation, that one could hardly ask for a better reading.

Much has been written about Fritz Busch's recording of Richard Strauss' "Till Eulenspiegel" (Victor discs 11724-5). The fact remains, however, that Busch does not succeed in giving an essentially greater reading of this work than does the composer, with all his subtle and sensitive effects. It is the recording, which being unusually lifelike and convincing, has led listeners to acclaim unduly Busch's performance.

Cortot confesses in print that Franck's "Symphonic Variations" made a definite and irresistible impression on him at an early age, and that ever since he has endeavored to communicate its "cherished enchantment" to others. Unquestionably, Cortot interprets this work in the right spirit, as his early recording faintly testified; but it is in the newly released and greatly more vital recording (Victor 8357-8) that his interpretation of this work stands revealed in the fulness of its expression. Surely—another "last word"!

Fuller-Maitland contends, and rightfully too, that Brahms in his chamber music "is without rival in the manipulation of the instruments, and that he knows how to give to each and everyone of them, passages that seem to be suggested by the instrument itself." In his three sonatas for violin and piano, for example, we encounter music that speaks confidently, assuredly, eloquently, and rightly for these none too easy to mate instruments. The piano compliments the violin in a veritably consummate manner. Because Adolf Busch and Rudolf Serkin are perfect ensemble artists, and because they comprehend and sustain Brahms' assured geniality in his "Sonata in A Major, Opus 100," we unreservedly recommend their recording of this work (Victor 8359-60).

And again, because Paul Kochanski and Arthur Rubinstein attest the mating of their musically aristocratic temperaments by giving us a fine, verile and wholly resilient performance of the most notable and most difficult of the three sonatas—the one in D Minor, Opus 108—we also unreservedly recommend their recording of this work (Victor set M241). So splendidly, in fact, do these artists recreate this music, that we unhesitatingly place their recording at the head of all that have been made of the three sonatas to date.

Piano students and music-lovers alike will welcome Horowitz's recording of Haydn's "Piano Sonata No. 1 in E-flat" (Victor 8489-90), and also Levitzki's recording of Schumann's "Piano Sonata in G Minor, Opus 22" (Victor 8363-4): for Horowitz plays the Haydn work with extraordinary verve and grace, and fine tonal eloquence; and Levitzki plays the Schumann Opus with comprehending brilliance and spontaneity, keeping it vital at all times with finely balanced mental and physical resiliency. Their interpretations will serve as excellent models for students.

"The music of the future will be like that of the past. Music does not change. It is always the same; always the divinely inspired invention and creation of melody. When the world is tired of its mud-bath of jazz and similar perversions of the noblest of the arts, then we again shall have music."

—Pietro Mascagni.

Piano Classes that Make Success

By JOHN STAMM IRWIN

EXPERIENCE and experimentation have proven the following suggestions all to be vitally helpful in sustaining interest in piano class work. Community of interest, mutual criticism and competition form the foundation of most them. The alert and resourceful teacher should find little difficulty in applying them to his immediate needs and local conditions.

Vary the program of the lesson hour. If interest begins to lag, introduce quickly a little sight reading. Seize upon one of the pieces under study and explain something of its composer, its national characteristics, historical background, or any peculiarity likely to be of interest to pupils. Any incidental narrative will draw the pupils' interest back into the proper channels, especially if it deals with individuals of their own age. Do not, as a rule, follow the same routine for every lesson and change the order in which the pupils of each class recite.

Avoid a series of private lessons in a class period. All the pupils in a class should have at least one composition or exercise in common. Constant attention on the part of those not reciting is more easily retained in this way. Criticisms and remarks thus help and stimulate the interest of each member.

Stimulating Activity

SINCE CHILDREN will listen to the radio anyway, give them a list of worth while composers. Tell them they are to be "Music Detectives" and to watch programs for the appearance of compositions by these composers. Have them report back what they have heard and found, and get their response to the music thus heard. The pupil is thus saved from having his taste lowered and at the same time hears good music. This may be developed into a contest, if desired.

Memory contests are always a source of intensified interest and attention. Competition may be started for a given length of time and gold stars awarded for every piece performed. It is usually well to limit the pieces played to the material learned in class, so that too many pieces foreign to the work will not be brought in. Suitable prizes may be given at the termination of the contest.

It is often helpful to play for the pupils. Some there are who seldom if ever hear anything but mechanical reproductions, apart from their own efforts. The teacher may play short excerpts from pieces which exhibit strong nationalistic tendencies. The pupils may then be asked to identify the country from which the music comes. On other occasions, the teacher may play such pieces as the *Coronation March* (Meyerbeer), the *Blue Danube Waltzes* (Strauss), the *Barcarolle* from "The Tales of Hoffman" (Offenbach), and other pieces where the rhythm is outstanding, and ask the listeners to tell the number of counts in a measure. Again, play compositions of decided emotional appeal and get them to give their response. Music portraying reverence, sadness, joy, marching, peace, and other feelings come readily to thought, and they will help to indicate to the pupils, in a very practical way, the necessity for expression in playing.

Helping the Diffident

RECITATION in unison is helpful, especially to the timid pupil. There are many ways in which this can be introduced.

As one or more pupils play, the remainder may count time aloud, or clap the time. Some may clap for every beat and others be directed to clap only for the accented beats. Make a list of musical terms to be found in the next month's work, and introduce them at a dull moment. Have all the pupils pronounce them together, several times over, so that all diffidence in using musical terms may be corrected. If their meaning is explained at the time, the pronunciation and meaning are thus linked together. Flash cards may be used, having the children to call out in unison the names of notes, rests, and other musical characters. If two or three pianos are available, as many as six pupils, or even more, may play at one time. Many children who are reluctant to play alone, or affected nervously, are eager to play in ensemble. Unison work is especially helpful to the backward or untalented student.

Keep all pupils alert for criticisms. Be alert to reward with commendation any criticism an onlooker may make of the pupil's performing, provided this criticism is reasonable. Tactfully handled, this method of mutual criticism spurs the player on to more careful playing, and the listener to more critical listening. The alert instructor will, of course, steer the remarks away from any tendency to injure the feelings of the pupil who is reciting.

Work With Enthusiasm

NO MATTER how long the teacher has been working during the day, or how trying the circumstances, each class must be handled as though of deep and startling interest. Pupils usually fall into the mood of the teacher, and often in a magnified manner. Enthusiasm, in itself a requisite, is only half of the teacher's job. Meticulous courtesy, a well-modulated voice, gentle handling and absolute fairness in treatment of pupils are important to successful handling of groups. Never fail to laud work well done, or even mediocre, if that mediocre result has cost some slow pupil much effort. Address each pupil by a given name, and thank each one

after a recitation. The writer has seen a group of children behave in an unruly, noisy manner and with almost no attention, under the instruction of a nervous teacher with a strident voice, and then in the next period of the day turn into an interested, well-behaved class, under the quiet voice and gentle manner of the next teacher.

While the idea of students' parties is an old one, new ways of entertaining may be found by the progressive teacher. Many books on entertaining are available. One teacher rented a microphone from the local radio shop. Performing pupils were assembled in one room, parents and other auditors were assembled in the next room. A program put on by the first group was picked up by the "mike" and reproduced in the second room by a radio to which the microphone was connected. A complete program was produced, including station letters, announcing of time, weather reports, and "take-offs" on well known entertainers. The effort aroused great interest among the pupils, and in the community at large. A visit to the music department of a museum often stirs up interest. For other activities the teacher might take his pupils through a menagerie, or zoo, moving pictures of especial interest to musicians or children, and, as one teacher did, visit an ice-cream factory. Sometimes, too, a piano, organ or instrument factory may be located within traveling distance, for an afternoon's inspection.

Select interesting music. Study the individual pupil insofar as class instruction permits. Keep an eye on the calendar and provide timely titles. Hallowe'en music should be assigned the last week in September. Start working on Christmas music immediately after Thanksgiving. Do not give the red cheeked boy, bursting with energy, a slow moving piece which contradicts his mental make up. If possible, determine what the child's home environment is. The taste of the child is very often the preference of the parents; and the degree in which this taste is satisfied very often determines the pupil's continuance in one's classes.

Class Teaching Material

ALL In One (Kerr).....	\$1.00
My First Efforts in the Piano Class—Piano Class Book No. 1....	.75
Making Progress—Book No. 2...	.75
Proficiency—Book No. 3.....	.75
The First Period at the Piano (Kammerer)75
Music Play for Every Day. In 4 Parts (for Children 5 to 8 years); each40
First Year at the Piano. (Williams). In 4 Parts (for Children 9 to 12 years); each35
Let's Play Together (Bilbro).....	.75
Teaching the Piano in Classes (A Teacher's Manual)50
Class Keyboard Chart.....	.25
Music Class Writing Book.....	.05
Singing and Playing (Oxford Piano Course)75
John M. Williams Class Piano Method—Book 1	1.00
Bauer-Diller-Quaile Course—Book 1. .	.75
Adventures in Pianoland (Clifford) ..	1.00

A Gold Star Contest

By HAZEL CHEATHAM

WHAT is a better time to conduct a piano contest than in the Summer months when interest begins to lag among the pupils? One such contest was particularly successful. It was held five weeks previous to the public recital, where the results were announced and the prizes awarded.

Each pupil was given a card, the size being five and a half by seven inches, at the top of which was typed "Gold Star Contest." Below were the following words:

A Gold Star Will Be Given For:

1. Every piece satisfactorily memorized.
2. Every public performance. (With as many as fifteen present.)
3. Every day's practice of more than
4. Every grade of ninety-eight per cent or more.

Directly below this was a space for the name of the pupil and the grade in which he was studying. The space below the information was left for pasting on the required number of stars. The amount of time for practice was two hours for the advanced pupils, and one and one half hours for the beginners.

Each pupil kept the number of stars which he was earning a secret, thereby increasing interest in the contest. There was much interest created and enthusiasm shown, besides the great benefit which was derived from it. The contest was helpful in several ways. Memorizing is always helpful for then the pupil is prepared any time when called upon to play. Public performance is beneficial, for it causes the pupil to have more confidence in himself; he becomes more accustomed to crowds. The extra practice causes the pupil to have a good lesson besides giving him time to learn and memorize new pieces.

This contest, as a whole, was a success. Any teacher who conducts a similar one will find it pleasant and profitable to the pupil.



MUSIC AT THE TOP OF THE WORLD

The Alpenhorn and its player, under the shadow of the Jungfrau, make a distinctive musical group. These horns, used to call from one mountain to another, are from fifteen to eighteen feet in length.



THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE
to Assist Supervisors in Securing Practical Advice and Information
Upon Important Musical Educational Problems



All letters of inquiry must bear the full name and address of the writer. Only initials will be published.

Outline of Work in Elementary and Intermediate Grades

Could you send me an outline of the work to be taught in the elementary and intermediate grades, or a list of books comprising such an outline? —C. M. R.

Secure copies of the teachers' manuals and music books of the most modern series. The all-song method is in vogue today, and the more modern series are Music Hour, Foresman Series, Music Education Series, and the Progressive Series. The course procedure and material is outlined for each grade from one to nine.

You may be interested in obtaining courses of study to cover the music material found in these various series as used in the large cities. Apply to the directors of music education in cities, counties, and states in your section.

GEORGE L. LINDSAY.

The Rural Musical Hour

I have recently been asked to go to a rural day school for one day a week when school opens to conduct a music period. This will be a new experience, and I am seeking your advice regarding the material I should use. Would thirty minutes be the proper length of time for the period? What would be a reasonable price for me to ask for this work? —D. M. F.

The length of time spent with the children in a rural school would depend upon the possibility of grouping the pupils into two or three vocal classes. Have each group for twenty minutes, if possible, and divide the pupils into (1) a group of grades 1, 2 and 3 (2) a group of grades 4, 5 and 6 (3) a group of grades 7 and 8. If one class must be formed, ask for forty or forty-five minutes and carry on rote singing of unison songs and rounds and music appreciation. Decide upon the grade of ability of the majority of the school, possibly grade four. Secure copies of the one book courses of the most modern school music series, such as "Foresman Series," "Music Hour Series," "Universal Series," or "Music Education Series." Teachers' manuals of directions are obtainable from the publishers. The compensation would depend upon the distance traveled.

GEORGE L. LINDSAY.

Textbooks and Classwork

1. What music courses would you suggest for a township high school? What textbook would you suggest that I use to teach harmony? 2. For junior high school people who are unable to do part singing (the boys voices are changing) what kind of work would you suggest? 3. Where there are two grades in a room, and one grade learned the songs the preceding year, though the songs are strange to the new pupils in the room, how would you suggest holding the attention of those who are already acquainted with the songs and work of that grade? —E. D.

1. Literature of Music, a composite of history and appreciation, should appeal to high school pupils. Faulkner's "What We Hear in Music" is a good background text for the presentation of recordings illustrating the scope of music. "A Short History

of Music with Supplementary Records," by James Francis Cooke, is an excellent background for appreciation of music. For more advanced work consider a study course in "Music Understanding." If, in addition, you wish to give a course in harmony, consider using one of the following: "Harmony Book for Beginners," Preston Ware Orem; "An Approach to Harmony," McConathy, Embs, Howes and Fouser; or "Applied Harmony," C. A. Alchin.

2. There are some teachers who give as a reason that, because of the changing voice, the boy can not and does not wish to sing. They turn to music appreciation as the means of interesting boys. However, boys should sing throughout the period and have music suited to the lowering range of their voices. Any normal group of junior high school pupils can be trained to follow voice part notation by rote syllable presentation. The girls should be used to assist the boys in learning their part or parts. The part singing procedure explained in the Music Supervisors' Forum in February, 1933, has proven most successful. Use rounds and canons as a preparation for part singing and attempt two part work such as soprano and bass. The boys with unchanged voices can sing the bass part an octave higher. Assist by playing the parts in octaves on the piano. Teach solo numbers in soprano, alto, alto-tenor and baritone range to the respective vocal groups. Let them sing for each other.

3. Where there are two grades in one room it is possible to alternate the grade of work and the song material used. For instance present third grade work to a combination of grades three and four one year, and fourth grade work the next year.

There is not enough difference in content to disturb unduly the lower grade. It is also possible to fix a level of work and use different lists of song material which will not conflict. If necessary, secure a supplementary set of books for the purpose.

GEORGE L. LINDSAY.

School Music in an Oil District

Will you please give me the names of some books which give detailed information to beginners on the following subjects: 1. Choral Conducting, 2. Sight Singing, 3. Teaching Rudiments of music. I taught public school music in a grammar school last year in an oil district. Every class of people was represented. Some of the students were from city schools and had studied music several years; some were from rural schools and had not had music. —R. A.

There are several good books for choral conducting among which are "Twenty Lessons in Conducting" by Gehrken, and "Choir and Chorus Conducting" by Wodell.

The most modern methods used for sight singing and the teaching of the rudiments of music are those used in public school music. Obtain copies of the "Teachers' Manual" for grades two to six of any of the following series: Progressive, Universal, Music Education, Foresman, and Music Hour.

You state that some of the pupils have had school music training and others have

not had any instruction. Certain fundamentals must be given to the latter group. The supplementary use of a one book course would furnish material for a brief survey for each class until you could ascertain the level of each group. Then you could use the books suggested for the various grades of the series mentioned, or, if necessary, continue with a one book course. The publishers have organized one book courses for the various series.

GEORGE L. LINDSAY.

General High School Music Course

What is the procedure for organizing a general music course in the senior high school and what type of material should be used? —R. S.

In organizing a general music course in the senior high school, the choral plan and material used should be general enough to cover all types of pupils. If some of the pupils are advanced, they should be assigned to the harmonic parts and the other students (girls) placed on a soprano part. The boys should be divided into tenor and baritone on the basis of unchanged and changed voices respectively.

Short part-songs of good material should be used: the Laurel "Senior Song" and the Foresman "Higher Book of Songs" are among recent publications which are acceptable. The best policy is to give the pupils the benefit of the doubt in rehearsing part songs. Leadership in sight singing should be encouraged and Latin syllables used whenever necessary.

The following part singing plan has been found quite satisfactory with average pupils.

GRADES 7-12

Part Singing Procedure:

1. Individual pupils read the text with expression.
2. Discuss facts of notation.
3. Pupils scan the text of soprano part.
4. Establish tonality and direct the entire class to sing as follows:
 - (a) Entire class read at sight the bass part with Latin syllables.
 - (b) The boys assigned to the bass part sing words while the rest of the class sing syllables. The teacher is to play or sing the soprano part while the class sings as in "a" and "b."
 - (c) The basses sing their part with syllables. The rest of the class read at sight the tenor part with syllables.
 - (d) The boys assigned to the tenor part sing words supported by the girls who sing the syllables of the same part, all against the bass with syllables.
 - (e) Basses and tenors sing their parts with syllables while the girls read at sight the alto part with syllables.
 - (f) The girls assigned to the alto part sing words supported by the rest of the girls who sing syllables, while the boys continue with bass and tenor syllables.

- (g) The basses, tenors, and altos sing their parts with syllables while the remaining girls read at sight the soprano part with syllables.
- (h) The entire group has now sung the song in four parts with syllables. Sing the section developed by syllables, from memory if possible.
- (i) Sing the song or section of the song learned in parts with "loo" and then words of the first and other verses. The interpretation should be stressed throughout. When the parts are being learned, the class should pay strict attention to dynamics, tempo and tone color in order that the part experience may be made as colorful as possible.

GEORGE L. LINDSAY.

Lacking Musicianship or Intelligence

I am music supervisor in the Schools of H— and have charge of all vocal music in grades and high school as well as instrumental music. There had been little or no music taught here until last year, and of course I have pupils from the second grade on up who cannot, as the common saying goes, "carry a tune in a basket." I spent most of last year developing an appreciation and a liking for singing with some attention to backward pupils who did not seem to be able to sing. Now this year I want to give them more attention as well as continue the regular music and singing courses. I find that I have only one or two absolute monotones in a group of over a hundred, but there are quite a few who cannot seem to sing a tune and just sort of mumble along on one or two notes. Yet every one of those can match tones like octave skips, skips of a third, fourth, fifth, sixth, and arpeggios when they sing ah, oh, or other syllables. However, whenever they come to sing songs they don't match the tones of the song unless I take each note separately and have them do it that way. Even after that they won't hardly sing the song correctly. I have used every device I can think of or know of and just wonder if there is something else I could do. I would greatly appreciate any suggestions. —R. P. Y.

Even though the pupils in grades seven and eight have had little vocal preparation, there is no reason why they should not accomplish much in unison and even part singing presented on a rote-reading basis. Syllable work could be introduced with the use of easy material presenting syllables as an extra verse while the pupils follow the notation.

The problem of getting the pupils in the lower grades to sing songs accurately depends largely on the care of presentation. If your pupils can match tones and not carry a tune the problem may be due to underdevelopment of tonal memory. A wealth of short easy songs should be used and continued until the majority of the pupils can sing the songs individually. Many children have short memory spans and your problem is not so much dependant upon musicality as intelligence.

GEORGE L. LINDSAY.

Theodore Roosevelt declared, "Let the love of literature, painting, sculpture, architecture and, above all, music, enter into your lives."

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

A Study of On the Beautiful Blue Danube Waltzes

JOHANN STRAUSS (born in Vienna, 1825; died there, 1899) was the true exemplification of all that was Viennese. His inspired waltzes express the joy of living—the gaiety and festivity which characterized this alluring city. His genius was lauded by the greatest musicians of his day. Richard Wagner called him “the most musical paterfamilias of Europe.” Johannes Brahms, the great symphonist, when asked by Strauss’ widow to photograph her fan, wrote the first four bars of the “Blue Danube” waltz and then inscribed underneath—“unfortunately, not by Johannes Brahms.”

Strauss has been universally acclaimed as the “Waltz King” and no one has yet dared to challenge his right to the title. His inexhaustible fount of inspiration was a source of more than a hundred waltzes, fifteen operettas, choral works and dance music in all forms—about five hundred works in all. His incomparable melodies have been a boon to mankind and will be popular when many of the intricate and involved symphonic works of modern days are long forgotten.

While the Strauss waltzes are comparatively simple in design (as compared with some of those by Ravel, Glazunov, and so on) they require a minute attention to detail, a rather exact knowledge of tradition, and a high degree of artistry to attain a full realization of their inherent beauties. Johann Strauss was an inspired leader of his own music and his interpretations have been faithfully handed down to the present generation. Since many of his waltzes are now performed regularly by the leading symphony orchestras, these interpretations with some individual effects which have been introduced by competent conductors) have been made widely known.

The “Blue Danube” Appears

THE “BLUE DANUBE” waltzes were first written for choral performance and are available in vocal form for solo, duet, trio, and quartet or chorus. At first they were unsuccessful but when later orchestrated they became the most popular of Strauss’ works. In undertaking to outline an interpretation of these waltzes it could be understood that it is but an effort to record the composite delineation heard offered by various great conductors.

The opening should be taken at a pace of about forty-eight to a dotted quarter. The shimmering effect (of the tremolo in the violins) may be indicative of the quietly flowing river while the soft horn call may present the sound of a distant hunting party in the forest. The tremolo is easy to perform by violins but is not so easily performed by the clarinets of the band. Clarinetists with very agile tongues may be able to play thirty-second notes but it is generally safer to have them play sixteenth notes, care being taken to assure that they play just as softly as the violins could.

The triplet of eighths—in the horns—should each time be indicated by a subdivided beat so as to secure proper breadth.

Ex. 1 Andantino Wood

Ex. 2 (rit) a tempo Flts. Obs. and Cl.

Ex. 3 p

Ex. 4

While the sustained note of the horns is indicated by a flowing beat of the baton the left hand may indicate the delicate staccato chords of the flutes and oboes with a slight plucking or halt beat.

After the Introduction

WITHOUT ANY RITARD we enter the waltz tempo at the same pace with one beat to a bar. A slight *accelerando* is permissible in conjunction with the *crescendo*. At the conclusion of the eighth bar a short halt is generally made, the four eighths in the ninth bar are played slowly, the tempo being resumed in the next bar. Beginning at the fifteenth bar a *stringendo* is made to the nineteenth bar after which a broad ritard is made—the three last bars being played very deliberately, *pizzicato* by the basses and violoncellos, reinforced by the bassoons.

Waltz No. 1 should be begun with a

very broad ritard in the opening bar—the third quarter being prolonged much more than either the first or second.

Ex. 2 (rit) a tempo Flts. Obs. and Cl.

Ex. 3 pp Violin, Horn, Bsn.

The following fifteen bars should be played as a *Valse Lente*, at a tempo of approximately forty-eight for a dotted half-note, with three beats to the bar. The staccato quarter notes (played by the flutes, oboes, and so forth) should be played very decisively. Beginning at the seventeenth bar the tempo becomes a *Valse Moderato* while at the twenty-sixth bar, following the unison bar, it becomes a *Valse Allegro* at a metronome marking of about eighty-eight.

At the conclusion of this strain there should be a slight halt, then the first two notes of the second strain (before the double bar) should be played with a ritard. The remainder of the strain is played at a pace of about sixty-eight. The second last bar (of two eighths and two quarters) should be played in a percussive manner, with added emphasis. No ritard is made upon the repetition of the strain. This first waltz of the suite will serve to indicate the greatly varied tempos which are to be employed in the interpretation of a Strauss waltz.

Securing Contrast

WALTZ NO. 2 IS TAKEN at a slightly slower speed. In the band arrangement it is advisable to allot the first violin part to the flutes in the first strain though it is quite equally effective

to have the flute trill on the *A* for the first twelve bars. It is very essential that the same meticulous care be given to a close observance of the expressive features as to the varying tempi. The *crescendo* at the close of the first strain and the diminution at the close of the second are points of special interest. Care must be taken to have the grace note in the fifth bar of the second strain played on the beat and to secure the delicate swell in the horns and clarinets in the seventh and eighth bars. The harp part is of considerable importance in this section.

No. 3 opens at a pace of about sixty-six—the first note (up-beat) being somewhat prolonged for better effect. The last quarters in bars three, seven and eleven, together with their succeeding half notes, should be specially emphasized—the quarter note also being shortened.

Ex. 3 p

The second strain requires a more lively pace because of its more figured character—not less than seventy-two. The secondary material appearing in the third and fourth bars (against the sustained note) is of importance and should be given due prominence.

Ex. 4

I have heard one great symphony conductor secure a splendid effect on the repetition of this strain by playing the four last bars in the following manner:

Ex. 5 Andante

This sudden halt and change to a slow tempo serves to lead most effectively into the next movement (No. 4) which is so slow as to require three beats to a bar—about forty-four to a dotted half note.

Ex. 6 pp

(Continued on page 49)



The Brighouse and Rastrick Band of Yorkshire, England, which, in the eighty-second September Belle Vue Contest won first place for the third time. It thus retains for another year the £2,000 (\$10,000) gold Trophy of these competitions and also becomes the permanent possessor of the Champion Challenge Cup offered by the Sunday Chronicle.

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS
A Monthly Etude Feature of Great Importance
By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE IMP'S DANCE

By RUDOLPH GANZ

The name of Rudolph Ganz needs no introduction to American piano students. Mr. Ganz has a prominent niche in the Hall of Fame, first as a concert pianist, second as an orchestral conductor, and third in the field of musical education, since he is at present the head of one of the largest schools of music in the United States. It should be a matter of genuine satisfaction to teachers that outstanding artists are interested in the development of younger students to the extent of composing material for the earlier grades. The *Imp's Dance* is an example of such interest on the part of Mr. Ganz. Besides making demands upon the resources of the student's imagination on the interpretative side, this music contains many of the little pianistic figures which should be developed early in order that they may be applied in more complex form as the stage of advanced piano literature is reached. The piece opens with a short four measure introduction consisting of five finger groups to be rolled and literally tossed off. After the pause in the fourth measure the first theme enters gaily, employing the same figure, this time in contrary motion, leading to the brittle staccato chords beginning at measure eight which should be played as impishly as possible. It may be that an alert musician or two will think that Mr. Ganz has been caught napping since, although this theme is plainly in G minor, the G major signature is used. However Mr. Ganz has ample precedent for this procedure. Examples that come to mind are the Mozart *Fantasia in C minor*, written with C major signature; and the Schubert A-flat minor *Impromptu* written with A-flat major signature.

The second section of the dance lies in the relative major key, E-flat major, and the melody is in the left hand. The right hand supplies a *staccato* accompaniment throughout this section while the left hand phrases strictly as marked, observing *staccato* and *legato* faithfully. Pianistically this music lies comfortably under the hands. Its successful performance will depend upon imagination, and the style and treatment it receives. Observe that Mr. Ganz has given a slightly modern tinge to some of his phrases. Keep the title in mind, but avoid taking undue liberties with the time and, sotto voce, the notes!

JOLO TANGO

By JOSEF RUBEN

Among the most fascinating rhythms to be found in music is that of the Tango. Spanish in origin though it is, American composers have added an exaggerated-rhythmic treatment that is unmistakable, and it has come about that the so-called American Tango is easily recognizable and distinct from its somewhat more refined, foster parent.

In the first section of the *Jolo Tango* the left hand has the rhythmic responsibility for the most part. Do not hurry the tempo and keep the rhythm sharply defined. Carefully observe the accents marked on the first beat at measures four and eight. Release the pedal as indicated. Improper use of the pedal will be disastrous to the rhythm. The second section is in G major. For the reason that the syncopation may be said to add "excitement" to the rhythm keep an even tempo else the

effect is out of character and too animated.

SOUVENIR

By TRYGVE TORJUSSEN

Trygve Torjussen should add many new American friends to hosts of old ones with his melodious and unmistakably Scandinavian *Souvenir* appearing in this issue of THE ETUDE.

This music is to be played at moderate tempo in sustained *legato* style. The passages in double notes entail careful practice and the pedal should be used freely to preserve resonance. The second theme is in G minor, the relative minor key and is taken at faster pace. The action becomes animated in this section building to big proportions as the theme is repeated wrapped in full chords in the right hand and accompanied by extended *legato* arpeggios in the left. In the second section practice the left hand separately. There are a goodly number of technical difficulties to be mastered in this music before attending to tonal values, phrasing, rhythmic treatment and so forth.

It would be interesting to know on just how many pupil's programs 'Souvenir' will appear during 1935.

TO A LONE FLOWER

By ROXANA PARIDON

If you have a weakness for the salon type of music, here is a piece calling for good singing tone, feeling for phrasing, and the ability to play nuances freely and

without distortion. The tempo is *andante* and, according to the text, is to be played tenderly and *dolcissimo*, which is the Italian equivalent for "sweetly to a superlative degree." A casual glance will reveal that *sostenuto* is in effect throughout the measures. The tempo is to be handled with considerable elasticity and all changes of pace, tempo bendings, and so forth are indicated. This composition will probably find favor with many students of the 'teen age.

GAVOTTE

By JAMES H. ROGERS

This number in gavotte style affords a good study in *staccato* playing. Pianists should strive to develop variety in *staccato* playing so that the word comes to mean more than merely "a short note." The second section is in the key of the parallel major or G major and obtains a musette effect by the use of the drone bass. It will be noted that the text reads *senza pedale*, without pedal, and also indicates that the bass is to be played in a sustained manner. These directions are an aid to the desired musette effect. The musette, by the way, is an instrument of the bag-pipe family in which the lower tube drones away monotonously always on the same note.

IN THOUGHTFUL MOOD

By L. LESLIE LOTH

Another tune for devotees of melodious salon music—this time in slow waltz tempo.

The melody is in the violoncello register and is accompanied copiously by chord. The second section is in the key of the subdominant of the first section and more animated. Here the melody is in the soprano voice and should be phrased and marked so that the effect of breathing is imparted to the melodic flow. Again the pedal is important and clearly marked.

ANDANTE

By FRANZ SCHUBERT

Arranged by R. BURMEISTER

THE ETUDE presents an interesting feature this month in the concert arrangement by Richard Burmeister of the *Andante* from the Schubert "Sonata, Opus 120." This beautiful movement is a fine example of the music of the lyric Schubert and in performance, tone should be developed for quality rather than quantity. The tempo is slow, the *andante* of the text being qualified by *quasi adagio*. Let the upper voice of the right hand sing with well sustained tone while the left supplies the rather full accompaniment in a manner sufficiently subdued to avoid obscuring the melody. In measures 17 and 19 observe the *sostenuto* marks which call attention to the second or counter theme in the tenor part (left hand). The part for the left hand in measures 16 to 25 inclusively is to be played clearly and distinctly without dispelling the atmosphere of peace which is palpable throughout the work—which fact should induce the thoughtful student to undertake a bit of left hand alone practice at this point. Mr. Burmeister has done an exceptionally good piece of editing and if the text is followed carefully no difficulty should be encountered with interpretation. In playing this music one's aims should be a beautiful singing melody, a clear but subdued accompaniment and a calm peaceful atmosphere throughout.

FRISKY KITTY

By GEORGE J. TRINKAUS

What second grader won't love the "Miaow" imitation in the right hand of this little piece? The right hand gives practice in two note phrasing while the left provides exercise in broken chords all in the five finger position.

SAILBOATS

By LOUISE E. STAIRS

This little waltz with left hand melody is effective for rote teaching, since the right hand accompaniment consists of only two chords, the tonic and dominant seventh, played *staccato*. Words are a help to imagination.

THE OLD MILL WHEEL

By H. P. HOPKINS

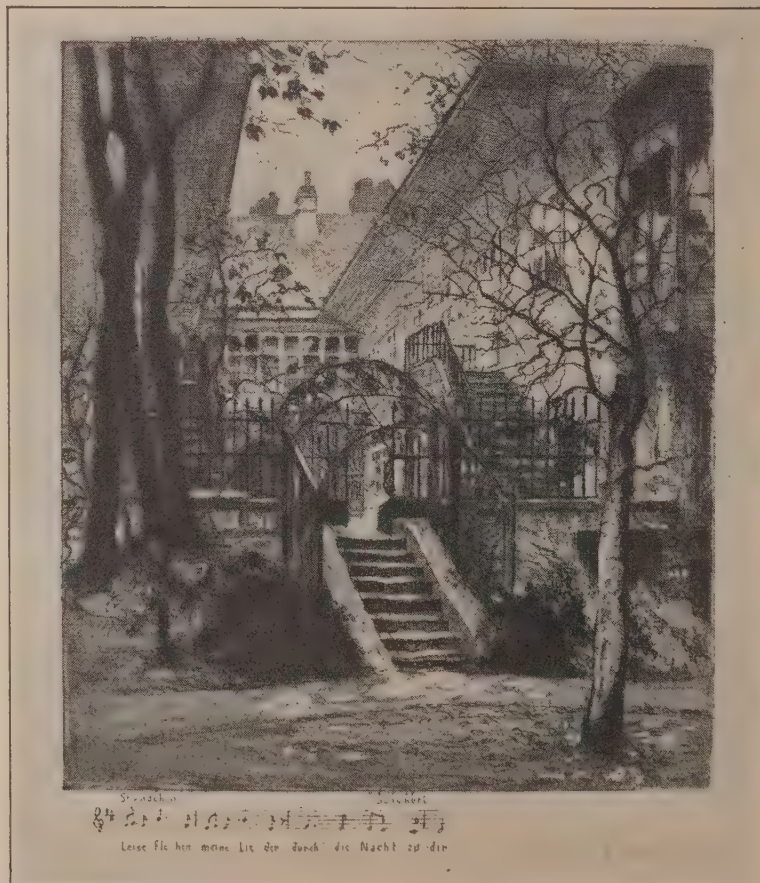
A first grade piece designed to develop finger *legato* in both hands against a *staccato* accompaniment. Play at moderate tempo and keep an even pace to suggest the regular labored turning of the old mill wheel.

SOFTLY AND SWEETLY

By BERT R. ANTHONY

A waltz, this time in double notes for the right hand in the first section. The second section, in the key of the dominant of the first section, runs along a little faster withal smoothly, and gives the right hand short, finger *legato* passages.

(Continued on page 56)



THE HOUSE WHERE SCHUBERT WAS BORN



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Music Clubs

I am interested in starting a music club with my piano pupils, who vary in age from eight to fourteen years. I believe that little talks to the pupils would be interesting. Will you please list some worthwhile topics on musical subjects? I do not wish to give talks that may interest the older pupils but might be bore-some to the younger students. Any suggestions will be appreciated.

—W. J.

It would seem to me wiser and more practical to give two talks or a series of talks to your pupils, one for the older students and another for the young children; otherwise it would be difficult to reconcile the two ages. With either or both groups you could discuss such topics as:

How to practice to the best advantage; how to make each musical phrase mean something; the difference between classic and modern music.

Other stimulating topics may be gleaned from the pages of THE ETUDE Round Table.

Give the pupils plenty of opportunity to ask questions before or (better) after these talks, and to discuss ideas which are presented. No experience can be more valuable for you personally, either, than thus to get into intimate touch with your pupils and their needs.

Grace Notes and Mordents

I am puzzled as to how I should execute grace notes. Should they be played on or before the beat? Are mordents played in a similar manner?—Mrs. P. W.

In playing the classics it was the custom to put a grace note directly on the beat, thus allowing its time to detract slightly from that of the principal note. With most of the nineteenth century romanticists, including Chopin and Schumann, the same rule was observed. With recent composers, however, the grace notes often are evidently intended to come just before the beat. In this case the good taste of the performer must be the final judge.

For a general discussion of these and other ornaments, I refer you to my little book, "Ornaments in Classical and Modern Music."

A Study Course

Please suggest a study course for a forty minute lesson each week for a fifteen-year-old girl just starting to take lessons.—Mrs. R. W. S.

For a complete course of this kind, in which each step of the way is thoroughly explained, I refer you to Mathews' "Standard Graded Course," in Ten Grades.

Incentives to Practice

When a child refuses to practice and the mother does not insist on it, is it advisable to drop that pupil? The girl is only nine, so the mother thinks she will have plenty of time to progress. I have tried to use interesting and entertaining materials with her.—M. W.

Sometimes a teacher's chief credit is gained not from brilliant and "easy" pupils, but from those who seem at first to be least amenable. Before dismissing a pupil as a "bad job," therefore, I advise you to

try various devices to win her over to your plans and ideals. Some of these devices are as follows:

1. Even if the mother does not encourage the pupil's practice, it is evident that she wants her daughter to learn to play; otherwise she would not have her take lessons. If you tactfully enlist the mother's cooperation, and show her just what you are trying to accomplish with her daughter, perhaps you can secure more of her assistance.

2. Get both the child and her mother to plan out a practice scheme which may be short—say two fifteen minute periods a day—but which they both agree to follow out faithfully. Make the details of this scheme very definite, so that the child may know just when she is to sit at the piano, and what she is to do while she is there.

3. Rewards may be offered for proper work, in the form of merit cards; or the child may even be paid a fixed "salary," like any other employee—such as two cents a day.

4. Appeal also to her sense of rivalry. If she has friends who also are studying piano, it ought not to be hard to arouse her desire to do as well as they do or better. And when she has once gained a victory of this sort, she may the more easily be urged to ascend to even greater heights.

5. This wholesome feeling of rivalry may be furthered also if you occasionally arrange for her to play before others—before her fellow students and eventually at small recitals.

Foundational Training

I strive to be a truly conscientious teacher, with both pupil and parent. I have made beginners my specialty, and now have several who have advanced admirably under my training.

1. I am a stickler on time and rudiments in general. Can a teacher say too much about them?

2. How can I classify and explain the different features in music for second, third and fourth grade youngsters?

3. I am teaching a family of three children, a boy of nineteen and two girls, seventeen and nine years old respectively. Despite the many helpful exercises and weary, patient hours I give them, they never seem to pull out of the "rut." The two older children have learned to relax, but they simply cannot hit the right notes or play any piece faster than *lento*. The little girl is just not interested; yet the parents and I are ever anxious and hopeful. I have used music that should appeal to them, and all types of sight-reading material. Their foundation seems to be sound—for their oral recitations score higher than the average—but their fingers refuse to function with their brains; and I am truly bewildered.—M. P.

1. Since the whole structure of musical progress rests on a thorough knowledge of fundamentals, you need have no fear of too much care in teaching them. I have found that one of the most difficult obstacles in dealing with "advanced" pupils is the presence of so many weak points in their early musical education, all of which have to be repaired before further progress is effectively begun. So neglect nothing in the way of training in rudiments!

2. The different features in music may be classified under the captions of *notes, time, rhythm, tempo, dynamics* (soft and loud effects), *scales, form and styles*. As

each of these features is taken up, its meaning and scope should be clearly explained to the pupil.

3. Don't worry about the slowness with which your pupils execute their music, since this fault (if it is one) is decidedly on the right side. If their hands and wrists are properly relaxed, and if they are taught to play so slowly that each note is sounded correctly and with the right time and touch, it should be a simple matter to speed up the tempo without impairing the accuracy which has been established. Ease and carefulness should be the watchwords for future developments; and if the pupil is firmly grounded in these essentials, you need have no fear for his future.

Recitals by Teacher or Pupils

I am a young piano teacher who finds your page in THE ETUDE very helpful.

Do you think it a good idea to present young students (nine to twelve years) in a one-composer recital (Grieg or Mozart)?

I would like to play a group of American pieces next season for a music club. Would you suggest some in grades seven to ten?—M. W.

For the sake of contrast it would be well to add another composer of a different type. Mozart and Grieg, for instance, could quite well be put together; and it would add interest if you should preface the musical selections by a few remarks as to the difference between Mozart's elegant and classical style and the national and romantic traits of Grieg's music.

For your group of American pieces I suggest the following: Nevin, *Shepherds All and Maidens Fair*; MacDowell, *March Wind*; Cooke, *An Old Palace (Nocturne)*; Griffes, *The White Peacock*; Carpenter, *Polonaise Americaine*.

Phrasing and Rests

What touch should be used at the beginning and ending of phrases? Also, how should the hands be held when observing rests?—L. M.

Regularly the hand should be dropped from the wrist in beginning a phrase, and raised from it in ending the phrase. This is true especially when the phrase is long or well marked. In the case of a short or simple phrase, however, these wrist motions may be very slight, or even scarcely noticeable.

In like manner, to observe a rest, the hand may simply relax for the required time, with the wrist loosened and the fingers remaining on or near the top of the keys.

The Result of Much Writing

I have a pupil who is employed doing work in which she has much writing to do; consequently she has trouble with scales and arpeggios because her fingers are stiff. She has particular difficulty with arpeggios. I have given her "Twelve Velocity Studies" by Köhler, also plenty of scales and finger exercises. What do you suggest?—G. R.

I think that you will find that the chief trouble lies not so much in her fingers as in

her wrists, which instinctively stiffen on approaching the typewriter or piano keys. I have suggested from time to time various exercises to insure the loosening of the wrist muscles; of which the simplest and best is to hold the forearms out horizontally above the keys, allowing the hands to dangle loosely from the wrists for two or three minutes. Repeat this process frequently while practicing, especially when there is any sensation of muscular tightness. Tested by this standard, the various exercises of which you speak ought eventually to increase the flexibility of the fingers as well as of the wrists.

The Study of Chopin's Preludes

Having completed the study of Czerny-Germer, I would like your advice as to what studies should follow. I have Chopin's complete "Preludes." Would these furnish me a good foundation?—L. J.B.

It would be well for you next to study the second book of Moscheles' "24 Characteristic Studies, Op. 70." After this you may safely proceed with the Chopin "Preludes," working on some of the easier ones first, such as numbers 3, 4, 6, 7 and 1, and leaving the others for more advanced work.

Aching Arms

A young woman who is a constant reader of THE ETUDE and whose mother, a conservatory graduate, has always been her teacher, writes that she suffers from aching arms, especially when playing such a piece as Schubert's *Impromptu in A-flat, Op. 90, No. 4*; also some of Hanon's exercises. She says:

Something is too tense, I know; but what is it, and what can I do for it? Would the height of the piano stool have anything to do with it? Our piano has a rather heavy action, and my hands are small and light, although agile and wiry.—I. W. M.

Anything in the way of muscular stiffness is fatal to ease in playing. First of all, therefore, I should strive to eliminate or control such a tendency. Yes, the height of the piano stool may seriously handicap your playing, especially if it be too low, so that you have to exert muscular force in keeping your hands at the proper level. On the whole, it is better that the forearms should slant a trifle downward from the elbow to the keys, since this position lessens the danger of stiffness in the wrist muscles. Also, in this position the hands and forearms are rolled very easily from side to side.

I believe, indeed, that this "forearm rotation" is what you especially need to cultivate, since it is the prime way to produce power in the stroke without any accompanying rigidity. And, by the way, if your small hands do not play octaves or other stretches readily, I should choose music for practice which involves a minimum of such intervals.

For helpful literature on the subject, I may recommend my own small book, "Touch and Expression in Piano Playing"; also Tobias Matthay's "First Principles of Pianoforte Playing."

Modern Bravura Playing of Octave-Chords

By FREDERICK KLOSTERMAN

IT WOULD SEEM that about everything, that can be said, has been said about the technic of the pianoforte; but some branches of the subject have been emphasized more than others. The subject of octave-chord playing, however, has been less stressed than any other of the branches of pianoforte technic, though it is probably the most indigenous technic to the instrument; for there is no other instrument, the organ excepted, which permits so well the simultaneous performance of a number of voices.

With the advent of the Romantic School, and especially of Franz Liszt, that king of pianists, and his compositions for the pianoforte, a new and larger technic came into use, which gave more importance to octaves and chords. The pianoforte grew, as it were, from a tinkling music box to a surging orchestra, under his hands.

A Growing Art

TRACING THE GROWTH of pianoforte technic to modern times we find compositions written entirely of chords, in which the scale and finger passages, so frequently employed in the Classic School, are not used. This growth has made chord technic one of the most vital elements of pianoforte playing, and it now demands the attention of all pianists who desire to become more than ordinary performers.

Technic is the basis of pianoforte playing; without it we can do nothing. But all the facility and acrobatics of the playing arm are naught unless a beautiful tone results therefrom. There is only one means of beautiful playing or singing, and that is production of a beautiful tone. With this end in view, the performer must find the best manner to produce it.

Countless so called "methods" have been used. One pianist will be an exponent of the pure finger technic; another, of pressure touch; another, of weight playing; and another, of the combination of the three, all of which have their individual fine points. The great pianist is the one who understands and has mastered all of them to the extent that they respond to the command of his will to produce the effect desired.

In studying the various ways and means of playing let us not become warped and allow the technical side of our playing to destroy our fine musical sensibilities. This has been the case with many great talents, some of whom are before the public today; wherein the musician has been subordinated to the technician. There is a certain thrill in great technical mastery, but technic

for technic's sake will always be inferior to the mechanical piano. Therefore, in applying the principles which follow, take them for what they are worth to you in furthering your musical expression.

No One Panacea

METHOD HAS long ago been discarded in modern pedagogy, for the reason that what is good for one student is not good for another, and one way of doing things will not fit every individual. So many things are involved in the acquiring of a good technic that due consideration must be given to the size of the hands, fingers and flexibility of the playing arm. The following suggestions, therefore, are recommended only to pianists who have hands of normal size and flexibility, capable of stretching an octave comfortably, and who feel the need of resonance and transparency in their chord playing. Pianists too often forget that the piano is merely a piano and not an orchestra. It can imitate orchestral effects but can never approach a hundred or more instruments in volume. Fine piano playing must be, first of all, pianistic. It must be piano music and devoid of all thickness.

From personal observation and experience, it has been found that few pianists possess the secret of playing a resonant chord beautifully. Resonance in chord playing does not mean a great quantity of tone, or, in other words, all of the tones of the chord struck with equal force; but, on the contrary, it means a contrast in tone quality of the different tones of the chord. As an example, strike the chord, c-e-g-c, fortissimo, all tones played with equal force, then strike the same chord playing the two c's (octave) fortissimo, and the e and g mezzo-forte. Listen to the difference in effect and you will know what is here meant by resonance. The secret of acquiring this resonance lies in applying the weight of the arm correctly.

A Lucid Definition

THERE PROBABLY IS no better definition of weight playing than that given by Leroy B. Campbell in his book, *Relaxation in Piano Playing*: "Weight in piano playing is the use, under control, of the power furnished by a falling body (the playing arm in chord playing) instead of the power secured by forcible muscular action." With this definition as a working basis let us proceed to apply it to the playing of octave-chords.

The playing of a chord involves three things:

1. The preparation of the chord (placing the fingers on the keys that are to be struck);
2. The lifting of the hand and arm;
3. The stroke (which is the relaxation of the arm, allowing the weight of the hand and arm to fall upon the key through the fingers.

Now let us analyze each of these operations in detail.

Preparation

WHAT IS preparation? It is aiming before you strike. It is the placing of the fingers on their respective keys, in advance of the stroke.

Prepare the first, second, third and fifth fingers over the chord, c-e-g-c, in their natural position, holding the wrist rather high, with the second, third, and fourth fingers somewhat extended and in between the black keys so that their cushions are well on the surface of the keys. This is the position of the hand preparatory to lifting, as in illustration "a."

Lifting of Hand and Arm

PULL THE RELAXED hand and forearm up from the wrist, allowing the thumb and fifth fingers to slide somewhat out toward the edge of the white keys, until the wrist is fairly high (keeping the second and third fingers on their respective keys), until the thumb and fifth fingers are almost perpendicular to the keyboard and about a half inch above their respective keys (the two c's). In the meantime the second and third fingers are left relaxed, in an extended position over e and g with the knuckles depressed and completely relaxed, as in illustration "b." This is the manner of lifting the hand preparatory to relaxing the arm muscles and applying the weight of hand and forearm in striking the keys.

Striking

RELAX the muscles which control the forearm (those muscles located in that part of the playing arm between the elbow and shoulder), allowing the forearm (that part of the playing arm from the wrist to the elbow) and hand to drop. The second and third fingers should be somewhat extended. Press down e and g, with the knuckles well depressed and relaxed, and let the thumb and fifth finger fall, with the hand and arm, and strike their respective c's. The thumb and fifth fingers should be almost perpendicular to the keyboard; and the wrist should be allowed to drop to its normal position. If a succession

of chords is to be played, the wrist retains its high position and does not drop to the level of the knuckles, or the normal position used in ordinary finger playing. Observe illustration "c."

This completes the three processes of the hand and arm in playing the octave-chord. The effect produced will be that of a resonant octave, mezzo-forte, and the inner tones of the chord, piano, due to the amount of weight applied in striking.

The principle involved in this manner of playing octave-chords is that most of the weight of the arm and hand in falling is transmitted through the perpendicular fingers (the thumb and fifth finger), whereas the weight is more or less broken when transmitted through the inner fingers which are extended and more or less parallel to the keyboard in striking. A blow applied to an object perpendicularly is more effective than when it is applied diagonally.

This manner of playing octave-chords is quite distinguished from the effect produced in playing chords with a low wrist or a wrist that is held parallel to the hand and arm, which is characterized by a thud or hard effect due to all of the tones being played with the same degree of loudness, and hence no resonance; and it also counteracts the tension generated in the knuckles and wrist from a low or medium position of the wrist.

To Gain Mastery

THE FOLLOWING exercises are given to facilitate the acquiring of this technic; and, if pursued with diligence for a reasonable length of time, they will well repay the work and effort expended.

Exercise 1: Prepare the hand as in "a." Press the inner keys, e and g, and hold while the octave is played according to "b" and "c," until a flexible wrist and knuckles are acquired and a free and easy motion of the arm comes without effort. The exercise must be practiced very slowly at first, remembering that the first impression is the lasting one, and then gradually faster and faster until the movement becomes a subconscious process.

Exercise 2: Prepare as in "a"; raise the wrist as in "b"; play the grace notes piano as in "b" and "c," slightly before the octave, which is played mezzo-forte. Continue this exercise until the grace notes can be played together with the octave.

This same principle may be applied to octave-chords in which the thumb or little finger is to be brought out, by shifting the weight of the arm and hand to either finger as desired.



ILLUSTRATION A



ILLUSTRATION B



ILLUSTRATION C

THE IMPS DANCE

The famous virtuoso-teacher, Rudolph Ganz, has here provided students in the earlier grades with a distinctive touch of modernism, without depriving the composition of natural inherent musical interest.

RUDOLPH GANZ

Grade 3. Gaily M.M. ♩ = 132

The musical score for "The Imps Dance" is written for piano in 2/4 time, key of D major. It begins with a tempo marking of "Gaily M.M. ♩ = 132". The score is divided into systems of two staves each. The first system includes a forte (f) dynamic and a "retard" instruction. The second system includes a piano (p) dynamic and an "increase" instruction. The third system includes a forte (f) dynamic and a "retard a bit" instruction. The fourth system includes a piano (p) dynamic and an "increase" instruction. The fifth system includes a forte (f) dynamic and a "retard a bit" instruction. The score concludes with a repeat sign. Fingerings and slurs are indicated throughout the piece.

increase 60

l.h.

p

65

70

f

75

p

l.h.

r.h.

(over)

JOLO
TANGO

This *Tango* conveys the Hispano-American touch which has given the tango international fame. Originally the tango was a solo dance. The feet of the dancer moved so slightly that we have seen tangos in Spain danced on a table not much larger than a dinner plate. *Jolo* is pronounced "ho-lo".

Grade 3½. Tempo di Tango M.M. ♩ = 92

JOSEF RUBEN

10

15

Fine

20

25

30

D.C. al Fine

IN THOUGHTFUL MOOD

VALSE TRISTE

L. LESLIE LOTH

Whether you like this piece or not will depend largely upon how much time you put upon learning to play it fluently. Don't judge it until you know it. Then we feel that you will find it a composition of real pianistic charm. Grade 4.

In slow waltz tempo M.M. ♩ = 88

p con sentimento

p

a tempo

dolce

espress.

rit.

poco rit.

a tempo

rit.

un poco più animato

p sostenuto ed espress.

mp

un poco cresc.

mf

dim.

rit.

D.C.

Fine

SOUVENIR

Trygve Torjussen is a typical Norseman, blue-eyed, blond-haired, vigorous, and frank. The editor of the Etude has visited the fjords of his native Norway with Torjussen and watched that intimate love for the poetry of the North which inspires this composer. Grade 4½.

Moderato M.M. ♩ = 144

TRYGVE TORJUSSEN

The musical score for "SOUVENIR" by Trygve Torjussen is presented in a single system with 45 measures. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is Moderato, marked with a metronome of 144 beats per minute. The score includes various dynamics: *mp* (mezzo-piano) at measures 1-5, *mf* (mezzo-forte) at measures 10-15, *p* (piano) at measures 15-20, *f* (forte) at measures 30-35, and *ff* (fortissimo) at measures 45-48. The piece is marked with a "Fine" at measure 30 and a "quasi l'istesso tempo" section starting at measure 35. The score includes numerous fingerings, slurs, and articulation marks, indicating a technically demanding piece. The piece concludes with a final chord at measure 48.

ff sempre

poco a poco rit.

a tempo

p 65

mf

D. C. al Fine

TO A LONE FLOWER

Grade 3½. Andante sostenuto M.M. ♩ = 80 ROXANA PARIDON

tenderly

dolciss. e p

pp 5

cresc. pochino *mf* 10

calando

p *dim.* *allarg.* 15

simile

a tempo

espressivo 20

molto espressivo *pp*

tenderly

25 30 41

dolciss. *rit. poco* *mf* *p* *pp*

sentito la melodia

Con dolce languore

35 40

mf *meno* *dim.* *p*



45

mf *mp* *calando* *pp*

Tempo I

50 55

mf *il basso cantando* *espress. assai*



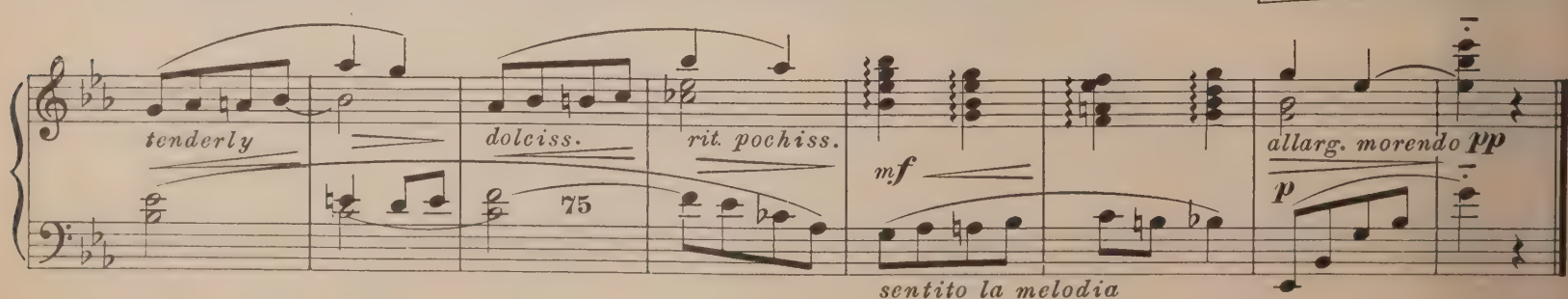
60

cresc. pochino *mf* *calando* *p* *dim.* *allarg.*

a tempo

65 70

espress. *molto espressivo* *pp*



75

tenderly *dolciss.* *rit. pochiss.* *mf* *allarg. morendo pp*

sentito la melodia

GAVOTTE

Grade IV.

Vivace

JAMES H. ROGERS, Op. 15, No. 3

mp molto stacc. *poco dim.* *sempre stacc.*

mf *leggero* *p* *stacc.*

mf *cresc.* *un poco allarg.* *f meno stacc. ma sempre non legato*

pesante *ff più allarg.* *a tempo, brillante* *senza rit.* *Fine*

L'istesso tempo ma sosten. *f* *senza Ped.* *pp* *mp*

ben tenuto il basso *mf* *cresc.*

Lento *pp* *p ritard.* *poco a poco* *D.C. al Fine*

Measures: 4, 5, 10, 15, 20, 25, 30, 35, 40, 45

MASTER WORKS

ANDANTE

From SONATA IN A, Op.120

Soft, faint strains of a plaintive song,
Floating to heaven, drift slowly away;Yet again with the deepening shadows of night
They bring the peace, at the close of the day.

With Schubert's development as a composer, he innocently longed for larger technical skill, although he was "born" with an individual technic few have been able to equal. This is one of the most finished of the later works of Schubert.

Concert arrangement by
RICHARD BURMEISTER

FRANZ SCHUBERT

Grade 4.

Andante (quasi Adagio)
molto espressivo e sostenuto

The musical score is written for piano and consists of 35 measures. It is in 3/4 time and the key of A major. The tempo is marked Andante (quasi Adagio) and the mood is molto espressivo e sostenuto. The score includes various dynamics such as pp (pianissimo), p (piano), f (forte), and mf (mezzo-forte). It also features articulations like cresc. (crescendo), rit. (ritardando), and a tempo. The score includes fingerings and pedaling instructions (con due Pedali). The score is divided into two main sections: a piano section (measures 1-10) and a forte section (measures 11-35). The piano section begins with a piano (pp) dynamic and a tempo of Andante (quasi Adagio). The forte section begins with a forte (f) dynamic and a tempo of a tempo. The score includes various musical notations such as notes, rests, and accidentals.

This page contains musical notation for a piano etude. It consists of ten systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions are written above or below the staves. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout the piece.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p* 40, *cresc.*, *f*. Performance instruction: *diminuendo*. Pedal marking: *P.*

System 2: Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *mf*. Pedal marking: *P.*

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *pp* 50, *cresc.*, *f*. Performance instruction: *molto largo*. Pedal marking: *P.*

System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 7: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 8: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 9: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

System 10: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *pp*. Performance instruction: *a tempo*. Pedal marking: *P.*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GIVE ME THIS DAY

SACRED SONG

Words and Music by
ROB ROY PEERY

Andante religioso

mf *rall.*

mp *a tempo*

con espress. *rit.*

con espress. *rit.*

mf *a tempo* *rall.*

mp *a tempo*

con espress. *rit.* *p* *pp*

con espress. *rit.* *p* *pp*

Give me this day the par-don of my sin, Cleanse Thou my soul, make me pure with-

in; I know no fear if Thou art by my side, Stay ev-er close be-side me, be my

guide.

Give me this day the com-fort of Thy grace, Let me but see the radiance of Thy face;

Keep me, O Fa-ther, in Thy per-fect love, Grant me a rest-ing place with Thee a-bove!

ALBERT MORSE

MOUNTAIN MEN

R. S. STOUGHTON

Molto risoluto

ff molto pesante *molto allarg.* *f a tempo*

Come sing your song, now, Mountain Men, We're

mf cresc. ed accel. poco a poco

go-ing on the trail a - gain. The sky has lost its win - ter's gray, And spring is in the air to - day; So,

mf cresc. ed accel. poco a poco

f più allarg. *ff molto allarg.* *più tranquillo*

"if your stick floats that - a - way,"* Come sing your song, now, Moun - tain Men.

f più allarg. *ff molto allarg.* *mf a tempo*

mf meno mosso *mp*

The riv - er's free, the wa - ter's running clear, And in the hills are an - te - lope and deer, While

rall. *mf meno mosso* *mp*

molto placido *più allarg.* *rall.* *mf*

in the rip - pled lakes are bass and perch, And on the streams canoes of sil - ver - birch. A

molto placido *più allarg.* *rall.* *mf*

più moto *più rit.* *p molto tranquillo a tempo* *poco rit.*

song on the trail makes the burden light When the moon is pale on the mountain height. *deciso* Come

mf più moto *p più rit.* *a tempo* *poco rit.* *a tempo* *f*

* Mountain slang for denoting any determination of purpose.

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molto risoluto *mf cresc. ed accel poco a poco*

sing your song, now, Moun-tain Men, We're go-ing on the trail a-gain, To where the bea-ver

f *mf cresc. ed accel poco a poco*

builds his nest, To where the bi-son takes his rest, To that piece of land that God has blessed, So

f più allarg. *f più allarg.*

cresc. *più allarg.* *ff molto allarg.*

sing your song, now, sing your song, now, Moun-tain Men.

cresc. *più allarg.* *ff molto allarg.* *fff molto accel.* *sfz* *sfz* *sfz*

Prepare { Swell: Oboe
Gt. or Choir: Flute 8'; Gt. to Ped.
Pedal: Bourdon 16'

IDYLL

JOHN H. DUDDY

Andante

Manuals { *Gt. or Ch.*

Pedal *p*

Sw.

rit. *a tempo* *+ Sub coupler*

rit. *a tempo* *- Oboe & coupler + St. Diap. 8'; Flute 4'; Strings*

Vox Humana

rit. *(b)* *p Sw.* *a tempo*

Vox Humana
+ *St. Diap., Soft Strings*

gradually add cresc. pedal

dim. gradually *p*

Tempo I
Sw. *p* *Gt. or Ch.* *mf* *rit.* *pp*

a tempo

This musical score is for a piece titled 'LE ETUDE'. It is arranged for a vocal soloist (Vox Humana) and a piano accompaniment. The score is divided into several systems. The first system shows the vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures. Performance instructions include 'rit.' (ritardando), '(b)' (breath mark), 'p Sw.' (piano, swell), and 'a tempo' (return to tempo). The second system continues the vocal line and piano accompaniment, with the instruction 'gradually add cresc. pedal' (gradually add crescendo pedal). The third system shows the vocal line and piano accompaniment, with the instruction 'dim. gradually' (diminuendo gradually) and 'p' (piano). The fourth system shows the vocal line and piano accompaniment, with the instruction 'Tempo I' and 'Sw.' (swell). The fifth system shows the vocal line and piano accompaniment, with the instruction 'mf' (mezzo-forte) and 'rit.' (ritardando). The sixth system shows the vocal line and piano accompaniment, with the instruction 'pp' (pianissimo) and 'a tempo' (return to tempo). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

PENSÉE D'AMOUR

WARD - STEPHEN

Andante espressivo

Violin

Piano

p

III

II 1

I

IV

V

II

cresc.

f

cresc.

mf

animato

Allegro moderato ed animato

IV

rit.

mf

p

mf

p.

cresc.

f

cresc.

f

con fervor

ff

accel.

ff

accel.

ff

strepitoso

molto rit.

fr.

molto rit.

Moderato

mp

rit.

mp

rit.

Andante

p

p

cresc.

cresc.

poco accel.

rit.

p

dim.

smorzando pp

mf

poco accel.

rit.

p

dim.

pp

TWILIGHT SONG

REVERIE

Arranged for four hands
by the composer

SECONDO

FREDERICK N. SHACKLEY

Moderato e sostenuto M.M. ♩ = 63

The musical score is arranged for four hands (two staves per hand). It begins with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked 'Moderato e sostenuto' with a metronome marking of ♩ = 63. The score is divided into two systems, each with four staves. The first system includes dynamic markings of *mp* and *più f*. The second system includes *a tempo*, *mf*, and *un poco più mosso*. The score concludes with a *poco rit.* marking and a *D.C.* (Da Capo) instruction. The piece ends with a final chord and a fermata. A small diagram labeled 'a)' is located at the bottom center of the page.

a)

TWILIGHT SONG
REVERIEArranged for four hands
by the composer

PRIMO

Moderato e sostenuto M.M. ♩ = 63

FREDERICK N. SHACKLEY

8
5 1 5 3 2 3 3 1 3 1

mp

pizz. marcato

8
2 5 2 5 1 3 2 4

Fine

2 2 4 2 5 1 2

pizz. f

rit.

8
2 2 1 2 1 2 2 2

a tempo

mf

rit.

8
5 2 5 3 2 3 3 1 3 1

a tempo

mp

marc.

8
5 2 5 3 2 3 3 1 3 1

un poco più mosso

mf

8
5 2 5 3 2 3 3 1 3 1

mf

poco rit.

D.C.

PROGRESSIVE MUSIC FOR ORCHESTRA

HAWAIIAN NIGHTS

FRANK H. GREY
Arr. by Hugh Gordon

Tempo di Valse M. M. ♩ = 160

WALTZ

1st Violin

Piano

Musical score for 1st Violin and Piano. The 1st Violin part begins with a *mf* dynamic and features a melodic line with a crescendo marked '1'. The Piano part provides harmonic support with chords and a bass line, also marked with a crescendo. The score includes a 'Fine' section and a 'Flute' entry marked *mf pizz.* and *f arco*. The piece concludes with a 'D. C. al Fin' instruction.

FLUTE

HAWAIIAN NIGHTS

WALTZ

FRANK H. GREY

Tempo di Valse

Clar.

Musical score for Flute and Clarinet. The Flute part begins with a *p* dynamic and features a melodic line with a crescendo marked '1'. The Clarinet part provides harmonic support with chords and a bass line, also marked with a crescendo. The score includes a 'Fine' section and a 'D. C. al Fin' instruction.

HAWAIIAN NIGHTS

Tempo di Valse

WALTZ

FRANK H. GREY

Tempo al Valse

FRANK H. CRET

p *mf* *cresc.* *Fine* *mf* *p* *Flute* *1* *2* *D. C. al Fine*

ALTO SAXOPHONE

Tempo di Valse

HAWAIIAN NIGHTS

WALTZ

FRANK H. GREY

Tempo di Valse

WALTZ

FRANK H. GREY

mf *p* *cresc.* *p* *Fine* *D.C. al Fine*

st B \flat TRUMPET

Tempo di Valse

HAWAIIAN NIGHTS

WALTZ

FRANK H. GREY

Tempo di Valse

WALTZ

p *mf*

1 *cresc.* 2 *mf* *Fine* *p*

p *p* 1 2 *D. C. al Fine*

ELLO or TROMBONE ♫

Tempo di Valse

HAWAIIAN NIGHTS

WALTZ

FRANK H. GREY

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains the main melody, starting with a *mf* (mezzo-forte) dynamic. The second staff features a *cresc.* (crescendo) marking and a first ending bracket labeled "1". The third staff continues the melody, marked *mf*, and includes a *Fine* marking. The fourth staff shows a *mf* dynamic and a second ending bracket labeled "2". The piece concludes with the instruction "D. C. al Fine".

FASCINATING PIECES FOR JUNIOR ETUDE READERS

Grade 2.

FRISKY KITTY

GEORGE J. TRINKAUS

Moderato M.M. $\text{♩} = 96$

"Mi - aow, mi - aow"

f

p

cresc.

f

D.C.

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SAILBOATS

Grade 1. Tempo di Valse M.M. $\text{♩} = 54$

LOUISE E. STAIRS

p Up on the hill - top, Watch - ing the sea;

What will the sail - boats Bring you and me? *Fine*

mf Dolls, toys, or dress - es, Can - dy or spic - es,

What will the sail - boats Bring you and me? *D.C.*

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Grade 1.

THE OLD MILL WHEEL

Moderato M.M. $\text{♩} = 100$

H. P. HOPKINS

Musical score for 'The Old Mill Wheel' in C major, 2/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The tempo is Moderato, marked at 100 beats per minute. The score includes fingerings, slurs, and dynamic markings such as *mf* and *f*. Measure numbers 10 and 5 are indicated.

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Grade 3.

SOFTLY AND SWEETLY

WALTZ

BERT R. ANTHONY, 272, No. 1.

Tempo di Valse M.M. $\text{♩} = 54$

Musical score for 'Softly and Sweetly' in 3/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The tempo is Tempo di Valse, marked at 54 beats per minute. The score includes fingerings, slurs, and dynamic markings such as *p*, *mf*, and *f*. Measure numbers 10, 15, 20, 25, 30, 35, and 40 are indicated. The score concludes with a 'Fine' marking and a 'D. C.' (Da Capo) instruction.

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Grade 2.

STEP HIGH

ROBERT NOLAN KERR

Moderato M.M. ♩ = 112

r.h. over l.h.

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Grade 1½.

JOLLY THOUGHTS

WALTZ

C. C. CRAMMOND

Tempo di Valse M.M. ♩ = 126

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THE SINGER'S ETUDE

Edited for January by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



Your Speaking Voice

By FLOYD TILLERY

PERFECTION in any art is conditioned by its relative approach to naturalness. So it follows that, since singing and talking are but different manifestations of the same art, every singer, who wishes to succeed in a big way, should give the most careful attention to his speaking voice. Many singers, however, do not do this, so that while their singing tones may be fairly pure, liquid, and musical, their speaking voices are often husky, slurred, and metallic. In fact a noted authority has said that "The speaking voice of the average American vocalist is as rasping, raucous, and slurring as is the speaking voice of the average citizen, be he boiler-maker, school teacher, preacher, or politician." Another critic has declared that "a well-modulated voice in the United States is today a rare exception."

On the other hand the speaking voice of the average vocalist in France, England, and Italy is said to be as rich and musical as his own singing voice—a direct result, no doubt, of the training and conscious attention which have been given the voice in those countries for centuries. A direct result, too, very likely, of the patriotic pride the educated European takes in all things lovely and cultural.

May not such facts as these account in large part for a Martinelli, a Gigli, a Campanini, a Pons, and the many other Europeans who continue to give so much of grace and glory to the American concert and opera stages? And, considered constructively, may we not find just here, also, certain impelling motives and real inspirations for a better American voice? It would seem so, if for no other reason than "self defense": for be sure that a trained ear, a discerning critic, and a cultured audience will invariably detect the imitation, the artificiality, the self-consciousness in the efforts of the marionette-artist who sings this note, who intones this word, who colors this phrase according to the memorized mandates of some vocal coach.

Some Faults of Speech

THE AVERAGE SINGER looks surprised, if told to use his voice for speaking in the same way that he does for singing; yet, if he would simply put into daily practice—in his conversation—those same principles which he employs when singing, he would soon achieve results which would astonish both himself and his friends—results which would vitally affect his singing, making it more natural and more beautiful.

Perhaps the most common fault in our speaking voices has to do with tone. Of course the prevalent harsh, nasal, metallic sounds with which we utter our words are caused by contracting the muscles of the throat in such a way as to prevent the vocal chords from functioning naturally, and so as to obstruct the breath. The singer should remember that, in talking as well as in singing, any attempt at voluntary control of the vocal mechanism will surely cause unpleasant and unnatural tones. If the muscles of the chin, pharynx, back of the tongue, lower jaw, soft palate, or false vocal chords contract, they constrict the voice, making it harsh and hard, producing raucous edges on almost every sound, and especially on the vowels.

Naturally every student of voice understands and realizes the importance of developing the overtones; knows, too, of the value of thought and feeling in producing tone color. But many vocalists of intellect and very deep feeling do not have expressive speaking voices, because they do not practice what they know about quality and power. They forget—these brilliant lyric and dramatic singers—when speaking, "to keep the throat open and relaxed"; and they seemingly forget, too, to "start all tones at the diaphragm and to end them, through the nasal arch, at the nostrils." It is our common fault of becoming too much occupied in what we are saying, of getting in too big a hurry to say it, and of forgetting all about the vocal mechanics necessary to producing

rich, resonant, clear speaking voices. The same humming exercises, however, which produce overtones for the singer, the same vocalizing, the same lip and mouth movements used in all tone work—these apply to all forms of voice culture and, if practiced regularly, will lead eventually to a speaking voice used correctly and pleasantly, and this with scarcely a thought as to how it is done.

Sheer Carelessness

IN ORDER to produce what we think of as force in our conversation, we are disposed to shout, forgetting that "true force includes the idea of moral power, and is manifest in a certain stateliness and majesty of tone, rather than through any exhibition of voice or manner." The singer—in his place—knows full well the difference between a vocally loud and a dynamically loud voice. He knows that noise is a manifestation of the one, that power is proof of the other. We should not forget—in our conversation as well as in singing—that passions and emotions have much to do with the quality of our voices. We should, therefore, take pride in expressing ourselves with restraint and dignity.

Two more vitally important factors in voice culture are enunciation and pronunciation. Just as important in speaking as in singing. And yet the average singer, though he be extremely careful to study the elementary sounds of every word in his song, will, when off the stage, very likely drop back into the American "lingo."

Henry James says, "It is easier to overlook any question of speech than to trouble about it, but then it is easier to snort or neigh, to growl or meow, than to articulate and intonate." Ethel Barrymore adds, "There is too much slurring of words—too much swallowing of words." Julius Abernethy says, "Pronunciation is probably the most neglected subject in education"; and Beatrice Knolly thinks that "Correct pronunciation and enunciation are the infallible hallmarks of education and association with well-bred people."

So much for the importance of these factors. One would think that the singer would certainly speak clearly and distinctly. Not so. The average singer is just as guilty as anyone else of slovenly speech. Although he knows the necessity of dropping the lower jaw, of freeing the lips, of using effectively the tip of the tongue, he simply forgets to put this knowledge into practice when he is "off parade."

The Remedy

BUT SHOULD NOT singers set the very best examples in this matter of speech and voice? Should not the singer, for his own sake, practice the correct pronunciation, enunciation, and vocalization of every spoken word, so that, when he comes to sing that very word, he can concentrate upon the interpretation of the thought and the spirit of the song and not have to bother about the elementary mechanics of it all?

Every pupil should be impressed with the necessity of training not merely in singing but also the speaking voice. At the very beginning he should be told frankly that his voice—unless it be a most unusual one—is a careless, untrained, uncultured instrument, no matter how gifted the owner may be. And it should be made clear that the early singing lessons will constitute but a very small part of the instruction; and that they should constitute only a very small part of the student's practice.

Unfortunately our voices cannot be suddenly or marvelously trained or transformed. In addition to the persistent work on vocalization, scales, rhythm, and so on, the singer should devote at least fifteen minutes a day to intelligent, enthusiastic listening to his own voice, in an attempt to perfect it in the art of creating lovely, musical speech. Surely the poet has the singer in mind when writing,

*One duty lies on old and young:
With filial piety to guard
The glory of the English tongue.*

A Daily Vocal Tonic

By EDWARD ELLSWORTH HIPSHER

AFTER a rather finished vocal technique has been once acquired, a few minutes of carefully directed daily practice of well chosen exercises will keep this in good working condition.

If the breakfast has been not too heavy, this study may come from an hour to two hours after eating. Experiment will soon determine the most comfortable time, for the intelligent singer. And comfort means much to the voice.

Begin by taking a few deep but not over-inflated breaths, which are allowed to spin out through the tiniest possible opening of the relaxed lips. Let this be followed by a few tones in the medium register, and

each of these sustained to the comfortable capacity of the breath.

Follow these with several repetitions of the following vocalise, transposed to keys in which the individual voice will be quite at ease. No extreme notes.

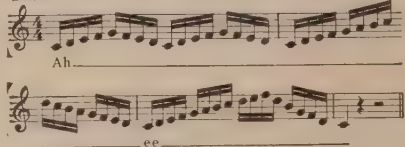
Ex. 1



Again repeat two or three times the spun-out breaths already mentioned.

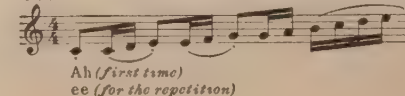
Then sing in a few comfortable keys the grand scale.

Ex. 2

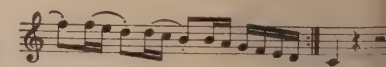


To retain lightness of touch on the tones, use this exercise.

Ex. 3



Ah (first time)
ee (for the repetition)

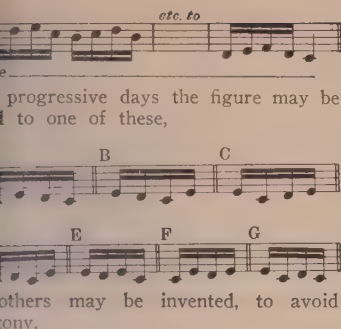


Here may be introduced a few trills (or trill studies) in the medium part of the voice. A good trill is a sure sign of a well placed and well managed voice.

Then close the practice with several transpositions of this legato figuration the scale.

Ex. 4





Not more than once a week should these exercises be carried to the last two or three extreme semitones of the voice. Remember that Patti, whose voice was the most marvelously preserved of any in history, said that she never did her daily practice outside the medium section of her voice; and that her scales were not done beyond A on the first line above the treble staff, even though her rôle of the evening might take her on flights to the F above High C. These few minutes of daily morning exercise will keep the voice fresh and ready for almost any ordinary demands.

The Need of Soft Practice

By GURDON A. FORTY

MUSHROOM springs up over night and a pumpkin is grown in a summer; but an oak is a matter of years. Thus may be compared vocal development by loud practice and by soft. There are always people who ridicule those which cannot "be heard," who sit and disparage the progress of pupils by the methods of their teachers, because the results are not forthcoming at once. Even the most impatient of young pupils are frequently so impatient, so thoughtless or so impatient to please. And this is one of the most frustrating and disheartening obstacles which the careful and conscientious teacher has to contend with. "Will my voice ever be big?" is among the first of the questions asked by new pupils. And in about two weeks will become: "My tones are easier and sound better, but I can't seem to get any force in my voice." "I can't sing nearly so loud as I could when I began."

Too "Great Expectations" PEOPLE CAN WAIT for other things; but they rather expect to do so. They expect an athlete to develop strength, agility and endurance in a few days; do not expect a colt to pull a heavy load the first time he is hitched up; they expect a child to do the work of a man. But the voice! That is a different matter. Look at Mary Smith! Never had a lesson and she can drown out the whole class. True, she can. Mary Smith possesses an unusual voice or is forcing it. One or the other will be true. Well, most voices are unusual; and forced tones mean a divided voice. William Shakespeare, the deservedly well-known London teacher, said that "every voice is, at first, a small tone." True! The tones in the middle part of the voice, those from childhood. The tones at the extreme, we use less or not at all in voice study is begun. We then find extreme tones very young and feeble, as the middle tones, now grown in use, were feeble when first used. It was once told that his voice was never so strong enough for a singer. And that at nineteen his voice sounded

"like the wind blowing through an open window." In beginning vocal work, if we wish to equalize and unify the voice throughout and to extend its compass, we must do everything to favor the newest and youngest and feeblest tones, which are, as has been said, at either extreme and most noticeably at the upper.

The Even Scale

IN ORDER thus to equalize and unify and extend the voice, is it not more safe, more sane, more scientific, and infinitely more artistic, to soften the middle tones slightly, so that they shall correspond with the upper and lower ones, and then to work and wait for the equal development of all of them? Who will disagree? And here let us read from an article in the *New York Sun*, a number of years ago, written by W. J. Henderson, one of the sanest of American music critics: "If singers would devote all their attention to securing a round, mellow, beautiful tone, they would have no difficulty whatever in acquiring all the power that nature intended their voices to have."

Nothing freshens and keeps the voice young like a proper mixture of head resonance in the middle tones. To get this the head tones must be carried down, which lightens the upper middle tones temporarily. It also bridges the break here most effectually, if there be one—not at once, but eventually. So much for the soprano and tenor, more especially.

For the Lower Voice

THE CONTRALTO must learn to carry the middle tones down to where they dissolve easily into the chest tones. This means a temporary softening of the upper chest tones, but it is sure to bridge effectually the break here, if there be one—not at once, but eventually. Some sopranos should do this also—particularly the dramatic soprano.

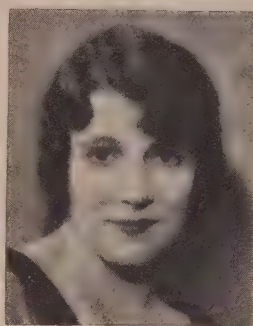
As for growth, growth is natural. Normal growth is sure to follow careful and proper cultivation. It takes time; it takes years to reach size that is not merely forced loudness. Yet it will come—all the size that belongs to any individual voice. And how much more enduring and beautiful a thing is the oak than is the mushroom or the pumpkin!

* * * * *

"Modern tendencies, I believe, have always led and ever will lead, in two directions—the one guiding us upward and onward—the other as definitely drawing us downward and backward, as the history of the past has amply demonstrated. The art product of a given era is not uniform in quality. Formal traits and stylistic peculiarities are unstable and variable factors. They afford us therefore no reliable criterion for the measurement of the merits of a poem, a painting or a symphony. The idea to be expressed is of course the chief desideratum in any art production; but obviously the man of genius will adopt the best means of expression of his period. Still the true genius amplifies these means of expression without exaggerating or caricaturing them."—Edgar Stillman Kelley.

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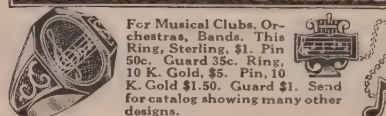
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THE ORGANIST'S ETUDE

Edited for January by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

What An American Organist May Learn From A Visit To England

By EDWIN HALL PIERCE

AN ORGANIST'S VACATION usually comes in the summer, and if he is eager, as he should be, to gain knowledge and inspiration by taking this opportunity to listen to other organists and other choirs than his own, he meets in America with the discouraging situation that wherever he goes, other organists are usually on their vacation too, their places being filled by sometimes more or less mediocre substitutes, and the choirs cut down to a mere skeleton. In England, however, thanks to the fact that the variations of the climate are much less extreme, in June and July, and to a fair extent even in August, he will find organists and choirs carrying on much as usual. Besides that, he need not be limited to Sundays only for the enjoyment of church music; for in all the larger cathedrals there are daily services with music, with the exception of sometimes one or two days in each week.

The profit that one receives from experiences of this kind is of a threefold nature. First there are the pleasure and inspiration to be derived from hearing what is really of surpassing excellence. Second, there may be a warning that comes from observing what is not excellent (which disposes a conscientious artist to ask himself if he has ever been guilty of similar faults). Third, there is the opportunity to form an objective judgment from the standpoint of the worshipper or the casual listener, which is often quite different from that of those who are engaged in performance of the music.

In London's Cathedrals

THE PRESENT article is an account of the impressions received during a summer month in London and a week in Canterbury and Salisbury, it having been the writer's opinion that there would be more profit in an intensive and leisurely view of what he wished to observe than in wider travel coupled with only hurried and superficial experiences.

The first Saturday morning, thanks to a friend's suggestion, the writer bought a copy of the Times and studied the church notices for Sunday. There was an embarrassment of riches. Among these, the things that most attracted were Byrd's four-part Mass at Westminster Abbey, Byrd's five-part Mass at St. Paul's Cathedral, and a program consisting entirely of the works of S. S. Wesley, at Southwark Cathedral.

Decision was in favor of St. Paul's, partly for geographical reasons, as it was within walking distance, and it gave an opportunity to traverse the streets of the "City" (that is, the old city proper of London, about a mile square, and very crowded on week days) in an easy and leisurely manner. Musically, also, the choice was one of the best possible. Byrd is one of the really great composers of the Tudor period, whose works, after suffering a partial eclipse for some centuries, are just now coming to their own again. The singing of Byrd's music was unaccompanied, ren-

dered by a wonderful choir of about sixty-five boys and men, and the stone walls of the great cathedral gave it a rich resonance without forming, at least where we sat, an objectionable echo. The organ was used only for the prelude, one or two hymns, and the postlude. During the opening voluntary, which was a fine, devotional piece of improvisation, containing no suggestion of march rhythm, the choir, the clergy, the altar boys, vergers and other cathedral officials marched in stately procession and took their respective stations. There was no processional hymn.

In the evening we attended Southwark Cathedral, near the south end of London Bridge. Here was heard a *Magnificat* and *Nunc Dimittis* by Wesley, and also his famous and very long anthem *The Wilderness*. This was all

fine and noble music, but of a totally different school, the organ being in constant use and having important obligato passages. Hymn singing formed more of a feature than at St. Paul's; and after the close of service, the organist played for some ten or fifteen minutes, many of the congregation waiting to listen. This organ is magnificent, especially in fortissimo effects, which are overwhelmingly noble and brilliant without any painful screaming. The same is true of the organ at St. Paul's, only there the organ does not sound equally good in all parts of the building.

In Smaller Churches

DURING THE NEXT few week days, we visited St. Margaret's, Westminster, where, instead of hearing the music, we enjoyed an opportunity to examine their choir programs for several weeks, and were interested to observe that their type of service and choice of anthems and services was very much like that at St. Anne's in

Annapolis, my own church. In a similar way visits were made to noteworthy churches in Hingham and in Wymondham—two small towns in Norfolk county—the finest churches we ever have seen in country towns. The one in Wymondham, with its fine carvings, would be a building of distinction even if located in one of our larger cities; but here was observed an arrangement which must be highly inconvenient from a practical point of view. The organ is in the west end gallery, the choir at the east end. Under those conditions it must be almost impossible to attain perfect synchronism in the music, unless indeed they have a choir of distinguished excellence which sings unaccompanied. Such, however, was probably not the case. The choir music, which was laid out for use, was of the easiest sort.

In many other churches visited, including certain cathedrals, the organist was most inconveniently isolated from the choir, and something which actually happened during a service in Canterbury Cathedral was convincing that it must give rise to occasional awkward misunderstandings. At St. Bartholomew's the Greater, in London, the arrangement was most peculiar, and not in accord with any churchly precedent. Both the organ and the choir were in the west end, the organist in a small gallery about twelve feet above the floor, while the choir were down on the floor of the nave, almost directly under him. We may congratulate ourselves on managing this situation better in America, as we have mostly chancel choirs and organs; and, although on the other hand we have still many west end organ galleries and choirs, we have no examples of an east end choir with a west end organ, or of an organist in such a position that he cannot see or communicate with the choir in any manner after he is

seated at the console of the instrument.

In Classic Atmosphere

THE NEXT WEEK was spent mostly in Canterbury, where Dr. Palmer, organist and choirmaster, invited us to the organ loft on one occasion.* His choir is excellent, though smaller than that of St. Paul's. That part of the immense cathedral built for the seating of the choir is at least ten times as large as the usual number of singers requires; consequently the congregation is also encouraged to take seats there. Apropos of that, an amusing little incident happened. Being among the early comers, I was afraid of inadvertent sitting in some seat required by the singers and so asked one of the vergers where had better sit. He led me very politely to sit—when he came to church. Surprising that it was a case of mistaken identity. I presently changed my seat. The next week I happened to see in a London paper a picture of the new Mayor of Canterbury and was able to trace a slight resemblance in face, though he was dressed in a much more dignified manner than I had been.

Dr. Palmer told something of the details of management of his choir boys. After a longer or shorter period of probation, he enrolled as regular members of the choir are given their schooling free and are paid about ten dollars every three months. Unlike some of the choir schools, it is not a boarding-school, and only boys living in Canterbury are eligible. Boys who have had this training almost invariably succeed well in after life; and this is equally true whether they go into music as a profession, go to college, or seek a position in business. Consequently there is keen competition to enter the choir, with plenty of choice of good voices.

In the Canterbury choir are several adult males, this kind of voice being by means rare in England; but it was interesting to learn that Dr. Palmer personally prefers the boy alto, as commonly found in America and Germany.

Another London Cathedral

THE NEXT SUNDAY, back in London again, we attended Westminster Cathedral (Roman Catholic)—not to be confused with Westminster Abbey. Here the choir is justly famous for the use of unaccompanied polyphonic music by such composers as Palestrina, Vittoria, and others of the old masters. This being the case, the organ plays but a lesser part in the proceedings. The cathedral is of the Byzantine style of architecture. Although the only conspicuous example in England it is of vast size and wonderful acoustical properties. It contains but little ornamentation and gives an impression of a certain austere

* He is an admirer of our MacDowell, arranged several of his pieces for organ, and was just at work on another.



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grandeur, which agrees well with the character of the music used there. Later, on a week day, we attended another service there, when the music was not polyphonic but entirely plain song and Gregorian, sung by men's voices only.

On another occasion we attended the Jesuit church on Farm Street in Mayfair, which, among organists and choirmasters, has a reputation for the nearest possible approach to perfection in church music, both as regards the quality of performance and the manner in which one thing succeeds another in the course of service. We found it fully deserved this reputation, from a musician's point of view, although in some things there was less strict adherence to ecclesiastical usages than, for instance, at Westminster Cathedral. The choice of the musical program was quite eclectic, embracing both some of Gounod's church music and an old motet of the strict polyphonic school. There was one English hymn sung, in which the whole large congregation joined heartily. The organist, in his opening and closing voluntaries, appeared to favor the modern French school; yet the whole thing held together as a well planned artistic unit, without giving any impression of incongruity.

The music at Westminster Abbey was good, and well-chosen; but the renderings heard did not seem to reach quite the high pitch of excellence one would expect in such a famous place.

The Lovely British Organs

SO MUCH has been written by others in regard to the English organs and especially the excellence of their Diapasons, that this subject will not be touched upon here, except to vouch for what has been written by others. Owing to the mellow voicing of the registers and the fine acoustic qualities of the buildings, it appeared

that an organist was able to use a (nominally) much fuller registration in accompaniments than we can with organs in America, without unduly overpowering the voices. Even the *fff*, "full organ," has grandeur and brilliance without that overpowering impression of strenuous brute force which so soon becomes wearisome.

In the smaller parishes of the Church of England, as well as in the larger, the Psalms were chanted throughout instead of simply read. Anglican chants were most in evidence, though at St. Paul's cathedral Gregorians were used. This is a custom I had long admired, in principle; but an opportunity to hear it often led to the feeling that it is a little tedious, especially in case of some of the longer Psalms, and to a better sympathy for our American usage. There are, of course, quite a number of American churches where the Psalms are chanted; but in these certain of the "Selections of Psalms" are generally used, instead of taking the whole Psalter in order by days.

In a former article in THE ETUDE we recall having stated that the custom of choirs singing a hymn while they march in at the Processional and out at the Recessional is not an English but an American practice. This is true, in general; but accuracy compels the confession that a case of it was found at historic St. Clement Danes', in London. On this occasion they also had an orchestra to assist, and the orchestra marched in and out with the choir, all carrying their instruments in front of them. The violoncellos looked a little droll as they passed by, and I waited with curiosity to see how the double bass would manage his clumsy burden, but he left his instrument behind the door and carried merely the bow. When mentioned to a companion, he replied "He didn't play fair, did he?"

A Choir Pledge

By JESSIE L. BRAINERD

I will attend rehearsals regularly and promptly.

I will attend the services of the church regularly and promptly. If I am obliged to be absent, I will endeavor to send notice to my director.

I will abide by the choir director's decision and honor his judgment.

I will encourage my fellow singers and praise their efforts.

I will perform any solo given me to the best of my ability.

I will be cheerful and optimistic in the face of difficulties.

I will be loyal to my associates, including my pastor.

I will be among the first to welcome any new singer or guest performer who may be called to act in the service.

I will work long and uncomplainingly to perfect any number.

I will hold myself and my ability on a level with other members of the choir, for the benefit of the common cause for which we are working.

Because I believe that music can be a real help and inspiration in the church service, and because I believe that the best assistance I can give is none too good, I will do my very best to make the ministry of song in my church efficient and pleasing to myself, to my choir, to my director, to the pastor and to the congregation.

A Profitable Choir Rehearsal

By E. HENRY EVANS

PERHAPS the most profitable choir rehearsal is the one in which the conductor can arouse the most interest. Interest is the mainspring of achievement; and the ability to create interest is the test of the quality of a leader.

Members may join a choir or chorus because they want to sing; but dull rehearsals will soon dampen this ardor. Enthusiasm is maintained by the results obtained, and by the spirit which is infused into the obtaining of these.

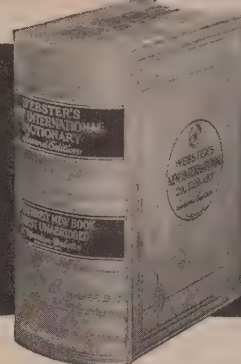
The one, who would keep the spirits of

a group of singers at a high pitch, must, first of all, be able to maintain a high state of enthusiasm in his own work. This he cannot do unless he knows in advance seemingly every possibility of the compositions in hand. He must know not only what he wants but also the most direct way in which to attain this end. And this means a lot of midnight oil (or gas, or electricity) burned while he is gaining a complete mastery of every detail of the works to be studied at rehearsals.

"Music-lovers are made through educative processes, not born. To combat the fatal influence of jazz an appreciation of the higher forms of music must be cultivated. The appeal must be made to the mental faculties, not to the nether extremities of the body."—William Smith Goldenberg.

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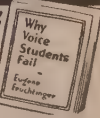
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ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name
and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Enclosed is a list of the stops in our church organ. Which stops should be used with chimes? What is the proper registration for hymns? For solos (voice)? What is the use of a stop "Swell Unison Separate"? Is it possible for any combinations of above stops to injure the mechanism of the organ? Have indicated the stops I use for hymn-playing and for accompanying solos. Would be glad to know if they are correct.—E. R. H.

A. The Stopped Diapason, not having so much overtone development, will perhaps be found useful for accompanying the chimes, though there may be passages where Vox Celeste or Vox Humana color might be suitable. Experiment with different stops and note the effect. To the combination you give for hymn tune playing, we suggest the addition of Swell Violin Diapason and Flute 4' with Swell to Great coupler. To the Pedal registration we would add the Bourdon and, if not too heavy, the Open Diapason. Great to Pedal coupler should also be used. The combination you mention for solos will probably be satisfactory as a basis, but you might secure additional color by adding Salicional and Vox Celeste at times. Registration for solos depends on the character of the passage being played. It will be found effective sometimes to emphasize a musical figure by playing it on a registration somewhat louder than the accompanying stops, on another manual. There is nothing in the specification to indicate the possibility of mechanical injury. Swell Unison Separate is a stop which silences the Swell stops except through couplers. An illustration—draw Swell Stopped Diapason and set the Swell Unison Separate at "off". The stop drawn will not speak. Add Swell 4' coupler and the Stopped Diapason will speak at 4' pitch or an octave higher than normal.

Q. Enclosed is a diagram of a two manual organ. Will you please give me a combination including the trumpet, that will balance? It seems to have a scratchy, irritating effect, when used with full organ. Is there a way whereby the trumpet can be used for congregational singing? Is it impossible to reduce the volume of the organ when accompanying a choir except by resorting to the Swell organ? The Bourdon pedal stop is louder in some places than others. The Melodia on the Great I cannot seem to balance effectively either. To me this organ is very limited in resources—am I right?—R. S.

A. If the trumpet is not satisfactory in full organ it will scarcely be so with any other ensemble combination. When used for solo effects its roughness might be modified by the use of the Open Diapason with it. It can be used only in ensemble for congregational singing, unless used as a solo stop to emphasize a melody. The volume of tone can be reduced without resorting to the Swell organ, by taking off stops on the Great organ. The pedal Bourdon may need tone adjusting, or the uneven tone may be due to acoustical conditions. The great organ Melodia, probably unenclosed may be too loud to balance some of the other stops. The organ is quite limited in its resources.

Q. Enclosed you will find the specification of our church organ. What is lacking, and what would you add? The organ has a tremendous 8' tone. Can you give me the name of the builder and the specification of the Mormon Tabernacle organ in Salt Lake City?—The Frenchhorn.

A. Your specification indicates an exceedingly lack of brilliancy producing stops—no 2' stops, only one 4' stop in each of the Great, Swell and Choir manuals, and no mixtures. We would suggest the following additions:

Twelfth (2 1/2'), Fifteenth (2'), Mixture, Trumpet (to replace Tuba).

Swell Organ
Octave (4'), Nazard (2 1/2'), Piccolo (2'), Mixture, Cornopean of bright type, Clarion (4'), and a 16' reed stop, if possible.

Choir Organ
Piccolo (2').
If the Choir Saxophone is replaced, we would suggest a Clarinet. The present Clarinet in the Swell can then be replaced with some other stop, such as English Horn or French Horn.

Echo Organ
Celeste stop to undulate with Viol d'Orchestra.

Pedal Organ
Lieblich Gedeckt (16') (can be borrowed from Swell Organ), Trombone (16'), Tromba (8').

The Salt Lake City organ was built by the Austin Organ Co. The specification is too large to be included in these columns, but as it is published in booklet form by the builders, we are asking that a copy be sent you.

Q. I am enclosing specification of an organ on which I am to play a few services and would greatly appreciate information on the following questions. What would you suggest as a good foundation combination of stops to use in accompanying congregational hymn singing? Is it best to change volume of tone in hymn playing, by adding or subtracting stops or by the use of swell pedal? In the absence of a musical director, should the organist try to "pull" the congregation along, or submit to their dragging of the hymns? Is it correct to play the hymn as written, with both hands on a single manual, and to repeat the bass note on pedals? In passages such as enclosed, which notes should be re-

peated and which sustained? Is there a general rule concerning this? What stops on my organ correspond most closely to the following: Melodia, Gamba, Clarabella, Quintadena, Cremona, Doppel Flute and Swell Lieblich Gedeckt? Are the Dulciana and Violin Diapason on Choir organ the same as stops of the same name on Great or Swell? Are the flutes and clarinet the only reed stops on my organ? Are the Cello and Violin stops the only strings? When a registration directs Full Organ, should every stop be drawn? To do so seems to give an unpleasant roar or rumble. Also does Full Swell or Full Great require all stops on these organs? Will you suggest a few collections of organ music which contain simple and tuneful preludes and offertories? Would also like to find some good instruction books which would aid in playing organ accompaniments from a piano score.—H. K.

A. We suggest the following combination for your accompaniment to congregational singing of hymns:

Great—Principal Diapason—Concert Flute—Genshorn 8'—Genshorn 4'—Octave Swell to Great—Choir to Great—Choir to Great Octave.

Swell—Full, except Vox Humana, Vox Celeste and Tierce.
(Also omit Bourdon and Contra Fagotto, if tone is too thick).

Choir—Violin Diapason—Dulciana.

If 16' stops in Swell are omitted the Genshorn 16' in Choir may be found useful instead.

Pedal—Open Diapason—Bourdon—Cello Great to Pedal—Swell to Pedal—Choir to Pedal.

There is no objection to a reasonable changing of volume of tone in hymn playing, by addition or subtraction of stops, or by use of swell pedal; but if overdone it might interfere with congregational singing. Your "pulling" the congregation along would be advisable if agreeable to those in authority. It is correct to play hymns on one manual as you suggest. Playing the bass notes with the hands is not necessary when played on the pedals with manuals coupled. As a general rule, play the repeated notes in the melody, sustaining those in the other parts. (See article page 268—April 1933 number of THE ETUDE). Stops on your organ which can be used in place of those you mention are:

Melodia—Stopped Flute, Concert Flute or Clarabella—Tibia Clausa.
Gamba—Salicional or Genshorn
Quintadena—Stopped Flute and Nazard

12th
Cremona—Clarinet
Doppel Flute—Tibia Clausa

Swell Lieblich Gedeckt—Swell Bourdon

These are stops that may be used as substitutes but not exact imitations. The Dulciana and Violin Diapason on choir organ will be similar in quality to those of some other manual. Flutes are not reed stops. The reed stops on your organ are Contra Fagotto, Oboe, Vox Humana, Oboe Clarion, Clarinet and Trumpet. String stops include also Salicional and Vox Celeste. For Full Organ, stops such as Vox Humana, Vox Celeste, Tibia Clausa and Clarinet should be omitted. Omission of sub-octave couplers may eliminate the roar you mention. Only the Vox Celeste and Vox Humana from Full Swell combination and Tibia Clausa from Full Great combination.

Some collections of organ music you might find useful include:

"Organ Melodies," by Landon; "The Chapel Organist," by Peery; "The Organ Player," by Orem; and "Organ Repertoire," by Orem.

For information on the adapting of piano accompaniments to organ, we suggest "Hints on Organ Accompaniment," by Demarest.

Q. I am enclosing specifications of an organ which is to be installed in our church. Please tell me what is meant by "pipes" and "notes." What is meant by Swell Unison Separation? What is Sw. to Sw. 4 ft., Sw. to Gt. 8 ft., Gt. to Gt. 16 ft., and so forth? When a composition is marked Gt. 16 ft. or Sw. 16 ft., does it indicate Gt. to Gt. 16 ft. or Sw. to Sw. 16 ft.? What is meant by "Gt. full to Principal" or "Gt. full to Fifteenth"?—V. M.

A. "Pipes" indicates that pipes are included for the stop named. "Notes" indicates that the pipes used are "borrowed" from some other stop in the organ. For instance, your Stopped Diapason specifies 61 pipes, while the Gedeckt, using the same pipes, specifies "notes." There evidently is some mistake in the specification you sent since there is no provision in the number of pipes to cover your 4 ft., 2 2/3 ft., and 2 ft. stops, which are marked "notes." The Swell Unison Separation when "off" cancels all stops in the Swell, so that they will not speak except through couplers. Sw. to Sw. 4 ft. couples notes one octave higher than those being played, on the Swell organ. Sw. to Gt. 8 ft. couples to the Great organ any stops drawn on the Swell organ. Gt. to Gt. 16 ft. couples notes one octave lower than those being played, on the Great organ. Gt. 16 ft. or Sw. 16 ft. is not intended to indicate couplers, but, since your organ does not include 16 ft. manual stops, the 16 ft. couplers may be used at times if suitable for passage being played. "Gt. full to Principal" indicates the use of 8 ft. and 4 ft. foundation stops including the Principal (sometimes named "Octave"). "Gt. full to Fifteenth" indicates a similar combination with Fifteenth added (also the "Twelfth" if available).

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Bands and Orchestras

(Continued from page 17)

The first two bars of the Introduction may be beaten in single broad beats but the third bar should be subdivided to secure necessary weight and precision. In the third, fifth and eleventh bars is a delightful and charming effect. These bars are played crescendo with the third shortened and followed by a slight halt before decisively attacking the half note of the following bar. Strauss was himself a splendid violinist and generally led his orchestra with his instrument in his hands part of the time directing with his bow part of the time playing and leading with his instrument. He evidently planned this particular effect by allowing a slight halt at the conclusion of the *up-bow* on the bar of three notes, for an emphatic *down-bow* on the following half note. The first ending should be played very delicately and more quickly—one in a bar. The last bar of the second ending ushers in the second strain—and this should be presented in a vigorous manner at a speed of about *seventy-six* to a bar. The second strain should be played in a percussive manner with special emphasis being given to the first and last notes together with the quarter in the next.

Waltz No. 5

WITHOUT ANY CHANGE of speed we immediately enter No. 5. A *ritard* is introduced at the ninth bar and the three quarter notes of the eleventh bar are played with a broad *ritard*. The tempo of the first strain is quite slow—about *fifty-six*. The descending figure in the second clarinet and violoncello (beginning the third bar) should be brought into the

foreground. The second last bar of the first ending should be played *ritard* (with three beats) and a short halt made before proceeding to the following bar—which is again played with a broad *ritard*. The second ending leads (with an *accelerando*) into the vigorous second strain which is to be taken at a much more lively pace—approximately *eighty-six*. The passage for bass instruments (fifteenth and sixteenth bars of the strain) should be played firmly and with marked emphasis.

Without halt or change of pace we enter the *Coda*. At the fourteenth bar the tempo is suddenly slackened—each of the next four bars to be given three deliberate beats for the violins and the answering horns. Following a momentary halt on the second beat of the eighteenth bar we resume the waltz tempo as given for the first portion of No. 2. This strain closes with a three-bar *ritard* which leads into a restatement of the first strain of No. 4. A combined *accelerando* and *crescendo* is introduced at the fifteenth bar.

Following a pause the opening waltz is reintroduced. This comes to an abrupt halt. After a *Grand Pause* the motif of the first waltz is given out by the horn and violoncello (the three quarters being played broadly) and answered by the flute. Sixteen bars later it is presented by the trumpet with the echo in the flute. Thirteen bars later (after a *diminuendo* to *ppp*) a *crescendo* sets in and the tempo is marked faster (*Raschen*).

Tempering the Tempo

THIS CLOSE of eleven bars is quite generally played as an *Allegro con fuoco*—at such a rapid pace that it is impossible for the most expert performers to play the notes cleanly and with precision—

thus producing a very muddled (although somewhat brilliant) effect. It would seem much more logical to glide into this figured passage slowly and attain a brilliant close through the development of a well proportioned *accelerando*. A sudden change from the *very slow* waltz tempo to a *very fast* one will cause the finest band or orchestra to overlook the *ppp* with which this passage begins, and thus lose the effect of the *crescendo*.

Ex. 7

Fl. *pp* Trpt. *ppp cresc. e accel.*

f, cresc. e accel.

ff

On one occasion, after having performed this close with a well graduated *accelerando* and *crescendo*, one of the musicians came to the writer and said that he had played the number under many orchestra and band conductors but that that was the first occasion on which he had been able to play all the notes of these closing bars.

Glinka's Musical Education

By ANDREW S. GOODWIN

THE serious musical education of Michael Glinka, founder of the modern school of Russian music, began when the Glinka family moved to Petrograd (now Leningrad) in 1817. The leading pianist in Petrograd at that time, says his biographer, Montague-Nathan, was "Russian" Field. This is the Irish John Field whose nocturnes preceded those of Chopin. Glinka began his studies with Field but did not long continue them.

Only three lessons had been given," we are told, "when Field left for Moscow, and Glinka's piano tuition was entrusted successively to Field's pupil, Oman, to Zeuner, and finally to Karl Meyer, who proved a much more satisfactory teacher than the others and, into the bargain, a good friend. Violin lessons were taken under Boehm, who uttered the famous and prophetic observation, 'Messieu Klinka, fous ne showerez shamais tu folon.' Or, translating this German-accented French, 'Meester Klinka you vill nefair blay your viddle.'

"Despite my want of success," relates Boehm's pupil, 'I was soon able to take a place in my uncle's orchestra.' Their repertory consisted of overtures by Cherubini and Mehul, and the symphonies of Haydn, Mozart and Beethoven. Young Glinka determined to prove himself worthy of his unofficial appointment as conductor, and to this end occupied himself with the study of various orchestral instruments."

Glinka also found a welcome in a home which included a charming young lady who played the harp. Glinka wrote music for her, and presumably made a study of the harp and the harpist.

After graduation, Glinka left Petrograd for a visit to the Ukraine, but on account of illness he never got there, and finally returned to the Russian capital. We hear no more of the harpist, but Glinka again sought lessons with Meyer, with a gratifying lack of success: "You have too much talent for me to give you lessons," said Meyer, and the two became warm friends and artistic companions.

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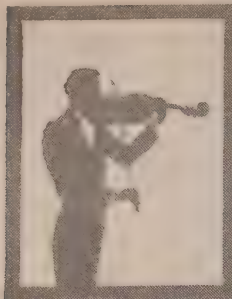
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Finesse in Double Stopping

By ALFRED GLENN

THE PERSON who turns his bow but a hairsbreadth from playing on the single string and strikes thereby the chord of a third, or a fourth or a fifth becomes aware of harmonic possibilities which he before considered inherent in the piano keyboard alone. The violin henceforth is not merely a melody instrument unthreading a single strand of tone, but a conveyor of harmony, a canvas for a rich interweaving of voices which, even without the background of pianistic accompaniment, presents a full and conclusive pattern. Bach was one of the first discoverers of this, his double stopping being of such complexity and fullness as to require executive skill of the highest order.

Though "double stopping" implies obviously the *stopping* of two strings, the term is often extended to mean any simultaneous sounding of two tones, whether produced by stopped or by open strings. In this extended sense we may consider first of all the double stops produced by one stopped and one open string. These come before our attention at the start because they are the simplest of all types of double stops. Indeed in left hand technique they require little more skill than ordinary notes, the only extra consideration being that the open string in use be kept clear of all finger pressure.

Now, since the fingering is so simple here, the bow has an excellent chance to learn the intricacies of double stopping unhampered by left hand considerations. In a passage like the following:



the first consideration is to give the strings equal resonance. A string lightly bowed gives out a soft sound. Therefore if one string is given less bow pressure it will sound weaker than a sister string which has the benefit of a full bow stroke.

Without favoritism, then, the bow attacks the two strings, giving out the two sounds as one, changing strings when change is necessary with a deft and precise motion of the bow, stopping again just at the moment when the two strings to be next sounded are equally covered. Here there is no choice of position. There is one place and one only where the bow must be, and that place, found, must be adhered to steadily. Especially is this difficult in playing chords softly. A certain authority, indeed, maintains that the perfect *pianissimo* in a double stop passage is an impossibility. One need only listen to Kreisler's assaying of such chords to be convinced of the error of this statement.

There is one exception to this rule of equal bow pressure on adjacent strings in double stopping. When one of the two parts carries the solo while the other is only a subsidiary harmonization (an organ point or a sort of bag-pipe drone), the pressure is transferred largely to the melody string, the other being more lightly vibrated. This directing of pressure in

playing on double strings is an excellent exercise for controlling the bow's horizontal sweep, while the changing of strings in double string playing is an equally excellent exercise in vertical bow motion.

String Crossing

THE CONTROL exercised in double string crossing far exceeds that necessary in single string crossing. This is so, first, because of the necessity of having the bow halt at a point which may not be varied by so much as the thousandth of an inch. In going from a chord on the D and A strings, for instance, to a chord on the A and E, the movement must be gauged in advance so that there will be an exact attainment of the A-E plane with neither a lunge over into the full E position nor a failure to relinquish the full A position.

Then, too, accuracy must be linked with lightning speed. A delay in double string crossing—and it requires a farther distance to be covered than in mere string to string crossing—means that the single string covered *en route* will be sounded in isolation, spoiling the whole chordal context. This is not permissible and must be guarded against by perfectly coordinated muscles.

But, say we have mastered double notes in so far as the bow arm is concerned. Say we can negotiate a double stopping passage *pianissimo* and that we can complete a string crossing without blur or scratch. Still there lies before us the real

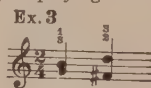
problem of double stopping, namely, left hand manipulation.

Among the myriad combinations possible for the left hand fingers to assume in double stopping, one can recall as being particularly trying those which require muscular play entirely outside the regular routine of the fingers. For instance, there is the case in which one finger, set on a string, must be slid along that string for a higher or lower note, the other finger remaining stationary:



This is an unaccustomed movement and at first will prove tiring to the finger assaying it.

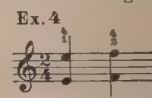
Then there is the crossing movement when a single finger must go from a point on one string directly across to a point on another, the other fingers being as a rule stationary. This is particularly difficult of accomplishment by the fourth and third fingers which at first find themselves seemingly set against such independent motion. For instance, in playing:



the third finger must exert more individual play than under probably any other circumstance. Its weakness is at first baffling,

and only much practice will make its slight jump from the "d" to the "a" at all danger proof. The goals in view in this practice are clarity and strength. The finger stopping must, despite all difficulties, be clean and firm.

Then there are cases of finger extension which are quite outside the normal requirements in violin playing and which call for particular diligence in double stopping. For instance, when such a fingering as this



is necessary, the fourth must get used to the unwonted stretch by much slow and careful practice. Aching muscles are the sign of developing muscles and must be expected in such instances. However, the pain should never be allowed to the degree that it numbs the hand, for in this case the muscles are being temporarily paralyzed, not exercised.

Left hand work in double stopping finds its extreme difficulty, however, not in the complexity of the movements involved but in the need for absolutely accurate placement. Here pure intonation can in no instance be overlooked. A single note out of tune destroys the texture of a whole passage. The tones must speak out purely and exactly. There must be no "feeling in the dark" and no approximations. This is one reason why double stopping is often used as a test of intonation. Scales in double stopping are without a doubt the exercises best qualified to sensitize the ear.

In practicing a passage in double stopping, it is often advisable to play first the lower notes alone and then, when these come out purely and firmly, the upper notes. In the following from "Etude Number 35" of Kreutzer:



if the top part is learned by itself as a melody, the flatted notes "placed" in the mind, the fingering conceived as a series of muscular acts with every stretch estimated until it can be exactly gauged quite apart from its context, and the lower part likewise considered as having a separate life of its own, its transitions tested, its solo possibilities realized, then, when the two melodies are harnessed, they will be found to be a well-mated team responding instantaneously to each dynamic and rhythmic requirement.

Ultimately, of course, the interval, not the individual notes, must be heard. That is, one must recognize, not an "F" or a "B," but a third or a fourth or a sixth as being correct. In short, attention must be paid to the chord. To make this possible the fingers must be trained to place themselves accurately in spite of the pull of the other stopping finger. This necessitates muscular independence among the fingers to an extent wholly unrealized in

Wizard Of The Violin

Nicolo Paganini, the great violinist, made a profound impression on people of



NICOLÒ PAGANINI

all classes, with his wonderful violin playing. Great musicians and the common people were equally impressed. Rossini, the immortal composer of "William Tell," on

being asked how the playing of the Italian wizard impressed him, said:

"I have wept but three times in my life: the first, when my earliest opera failed; the second, when I was sailing in a boat with some friends, and a turkey stuffed with truffles fell overboard and was lost; and, the third, when I heard Paganini play for the first time."

Although Paganini was truly a wizard of the violin, producing tones and securing effects which never before or since have been equalled, it must not be supposed that he acquired this ability without hard work. "From his earliest childhood," we read in Ehrlich's "Celebrated Violinists, Past and Present," "this boy was by the rapacity of his father kept by the scourge, as it were, to his work, and his own ambition was also a spur which ever urged him forward to work until there were no longer any difficulties left for either his left hand or his right to overcome. He played ten or twelve hours every day, often sinking down from sheer exhaustion, the result of his efforts to play pieces of the greatest difficulty and to conquer the boldest flights on his instrument. But even when he had attained the highest pitch of fame, and his violin had grown, so to speak, to be a part of his hand itself, he never ceased his work and his endeavors."

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single stopping. For instance, the fourth finger must play correctly on the "G-string" while the first is edging back into the half-position, seemingly doing its best to dislodge the smaller member. And, meanwhile, both fingers are suffering the other two to be feeling around for their places in the next chord. Clean playing (fingers lifting entirely free of the strings every time) and coordinated playing (fingers deftly maneuvering among themselves) are the requirements.

Here a word rendered meaningful by our "talkies" might be useful. "Synchronization" between the bow and the fingers as well as between the four left hand fingers is the essential of double stopping. Regarding bow and fingers, this means that the

chord must be stopped ready to sing out the moment the bow assays a down or up stroke. Also, in string crossing there must be a direct transition from chord to chord with no isolated notes being allowed to sound in between, and with no scraping nor blurring. Regarding the inter-finger play, the two stoppings must occur at precisely the same instant and must be discontinued simultaneously. Shifts must begin and end in harmonic perfection without audible transition. Here the four fingers must seem as though possessed of one purpose and one motivation. Practice alone can accomplish this end—practice and the development of that harmonic sense without which the violinist can never even approximate his goal of virtuosity.

About Playing in Tune

By C. E. DUPREE

EVERY tone on the violin played in perfect intonation causes certain related tones (unisons and overtones) to vibrate simultaneously, greatly enhancing its quality, resonance and carrying power. This is what scientists call sympathetic vibration.

To illustrate, there is an overtone half way up to the bridge on the D string and its unison two thirds of the way to the bridge on the G string. In tuning you sound the two strings together and subconsciously put these two unison overtones in exact agreement when these two strings are in perfect tune. Draw the bow on one and this overtone will sound on the other. If you cannot hear it, just touch the string very lightly without pressing it down. Then you will hear when the vibration stops.

Most of these related tones are not strong or loud enough to be heard except subconsciously; yet they are very essential in the production of a beautiful singing tone. A few, however, are loud and strong enough to be heard consciously and may be utilized for ear training and for keeping the hand in the correct planes or locations for different positions.

Suppose you play G on the D string, third, second or first finger (first, second or third position). If the pitch is correct and the strings in tune you will hear the G string vibrate as its first harmonic tone is a perfect unison with the note played on the D string. This applies in the same way to the A and E strings. If you play D on the G string (first to fourth position) the D string will be heard to vibrate very

plainly; that is, if the hand is in the correct plane of its respective position. (This applies also to the D and A string.) The correct position, once found, should be maintained from one string to another by holding a finger on one string until the pitch of the note on the next string is established.

In this connection the pupil might practice scales of C, G, D, A, F and B flat on four strings in all positions (one position at a time) holding the fourth and first fingers on two strings simultaneously, and repeating the interval from four to one or one to four until it is perfect. Half step intervals might also be repeated until correct, as it is very difficult to make them small enough, especially in the higher positions.

Sharps or flats lessen the number of tones that will vibrate sympathetically. Their use in this connection is not by any means to take the place of listening to intervals of scales and arpeggios. It is rather to induce the pupil to concentrate on listening in a manner that will rapidly develop an acute sensitiveness to pitch and quality of tone and demonstrate the extreme accuracy in placing the fingers and drawing the bow, which is necessary to produce a tone of great beauty and carrying quality.

Double stops in whatever key have unison overtones. If played in perfect tune, with long, light, steady bowing, they will resound with a resonant quality which, if listened to intently a few times and fixed in the mind, will be readily produced.

The Higher Positions

By A. LEVESQUE

FOR gaining a more definite idea of the location of the different positions in violin playing, and also, for the purpose of intelligently checking up on accuracy in this phase of study, the following method has proved to be of the utmost value.

In this system, use is made of what are called "lead-notes." These are the "C" on the E string (second line above staff), the "F" on the A string, the "B" on the D string and the "E" on the G string. These "lead-notes" are easily located as they are played with the first finger close to the edge of the violin body (one note higher than the place where the fourth finger stops the string in the first position).

We have then, starting from the E string, and moving across the strings, the following four "lead-notes": C, F, B, E, and it has been shown that no difficulty exists in locating these notes accurately.

Now tell the pupil to place his fourth finger on any of these "lead-notes" and impress him with the fact that he is now in second position.

When playing one of the "lead-notes" with the third finger, he is in third position; playing one with second finger, he is in fourth position; and playing one with first finger, he is in fifth position.

When the first finger is one note higher than a "lead-note" he is in sixth position, and when the first finger is two notes above the "lead-note," he is in seventh position.

This is the main principle involved in this system of securing accuracy in upper positions. Individual teachers will probably handle it a bit differently but if used with intelligence it will prove a real time saver.

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We Wish Our Teachers Wouldn't

By ESTHER VALCK GEORGS

I AM a piano student at a music school in a large city. Before I entered this school I had studied with two or three private teachers. From my own experience, and from the comments of other students, I believe that most teachers have one or more of the same failings. Speaking for myself and my fellow students, here are some of the things we wish our teachers would not do.

We Wish They Wouldn't Interrupt Us

THERE IS NOTHING which makes a student so nervous, or is so detrimental to concentration, as the knowledge that at any moment his playing may be interrupted. If the teacher's memory is so poor he cannot remember the errors and correct them when the pupil is through, then why not have a duplicate copy of the composition on hand, check the sources of trouble with a pencil, and attend to them when the piece is finished.

Every time my teacher interrupts me I think of a friend who met a former teacher. "I am so glad to see you," exclaimed the teacher. "I do wish I had time to hear you sing."

When she had gone, my friend laughed and said, "If she heard me sing today it would be the first time she did. She never allowed me to sing as much as two phrases uninterrupted, during the entire two years I studied with her!"

We Wish They Would Not Force Their Individuality Upon Us

THIS is the particular wish of advanced students. Everyone, who has

studied an instrument for years, develops his own style and characteristics. When a teacher tries to remake a pupil into a second edition of himself, the pupil gets nothing out of the process—except confusion.

We Wish They Would Not Use Old, Out of Tune Pianos

NO PUPIL can do good work on a loose-keyed, squeaky-pedalled, worn-out instrument. Many students have their lessons on pianos that are good for nothing—but the junk pile. If a teacher expects finished playing on such an instrument he is doomed to disappointment. Furthermore it is discouraging to the pupil to have a finely prepared lesson ruined. We do not expect a concert grand in every studio, but we would like a good piano in good condition.

We Wish Our Teachers Would Not Neglect Personal Neatness

ALTHOUGH this wish is not so general as some of the others, still it is hearty enough in certain cases. The contact between teacher and pupil is sometimes rather close. When a teacher leans across a pupil to demonstrate a point on the keyboard, it is disgusting, to say the least, to get the odor of soiled, greasy hair, or to become conscious of the lack of absolute personal cleanliness.

I once had a teacher, my first one, who was guiltless on all four points. I cannot say as much for all the succeeding ones.

Cherubini and the French Revolution

By GEORGE A. SANNELS

"WITH Cherubini art was religion," says Mary Hargrave, in "The Earlier French Musicians." She records his saying to Boieldieu: "Are you not ashamed to enjoy such splendid success when you have done so little to deserve it?" (As a result of this remark, be it said to Boieldieu's credit, the two composers became friends and collaborators.)

Cherubini, admired alike by Beethoven and Berlioz, long Director of the Paris Conservatory, author of a famous treatise on counterpoint, composer of *Lodoiska*, *The Water Carrier* and other important works, suffered his share of indignities during the Reign of Terror.

"Cherubini was in the street one day," says Mary Hargrave, "when a band of lawless citizens came along, singing and shouting. Recognizing Cherubini as the artist once in favor with royalty, they insisted that he should lead them. He re-

fused until a friend, caught by the same mob, hastily thrust a violin into his hands and told him to play. The two musicians were dragged about the whole day by the crowd. In the evening they were seen mounted on barrels playing, literally, for dear life, whilst a banquet was going on in the market-place around them."

Napoleon disliked but respected the old Italian master, permitting him to retain his post at the Conservatoire yet denying him the Cross of the Legion of Honor when his colleagues, Gossec, Méhul and Grétry, were decorated.

"I cannot understand your music; it is so noisy and complicated—too learned and too *tudesque*," complained the Man of Destiny.

"I cannot adapt my music to my hearer's intellectual capacity," was the chilling answer of the Man of Music.

Changing Notes

By FLORENCE LEONARD

Opera composed on the spot: Oscar Hammerstein, on a wager, composed an operetta in twenty-four hours although organ grinders under his window and other distracting devices were used by his opponents to prevent his writing. This operetta had a run of four months in New York.

Composer-actor: Verdi, at the age of seventy-five, was rehearsing "Otello" for its first performance. But Tamagno, the tenor, could not please the maestro, especially in the suicide scene. Finally

Verdi, in despair, began himself to act the scene. Standing at the bedside of *Desdemona*, he suddenly fell and rolled down three steps, alarming the spectators who supposed that he had a heart attack. But no! He was acting! It was this scene which made Tamagno more famous than any of his other achievements, thanks to the composer!

Maria Jeritza learned in two days, for the Court Opera in Vienna, the soprano rôle in Puccini's "Il Tabarro" and appeared in it on the evening of the second day.

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Preparing for Sevdik.

Student—It is self evident that a violin student who is possessed of great talent, and who practices five or six hours daily, will make many times the progress of one who has very limited musical ability, and who practices only an hour or two a day. For that reason, there is no set time as to how long a pupil would have to practice before he would be ready to study the Sevdik works on shifting and the positions. It might run from two to four years or even longer in the case of a backward pupil. 2—I do not know of a manual on the art of preserving wood for future violin making. All you need to do is to keep the wood in a cool, dry place, and place strips of wood between the pieces of wood which are to be made into violins, so that the air can circulate between them.

Genuine Stainer?

L. F. N.—There are thousands of Stainer violins, mostly counterfeits. No one can tell, without seeing it, whether your violin is genuine or not. It will cost you at least five dollars to get the opinion of a good expert, and the chances for it being genuine are so small that I feel sure this would be a useless expense. 2.—Square pianos are of little or no value at present, and I would not advise you to go to any expense in repairing one. You can get an upright piano, in fair condition (second hand) for little or nothing, in the present depressed condition of the piano trade.

Duke Violins.

A. M.—Richard Duke, London, 1730-1780, was one of the greatest English violin makers. He copied both Stainer and Amati, and was especially successful in imitating the Amati model. His material and varnish compare favorably with the very best English work. His violins are rare, and highly prized by collectors.

Prize Song Arranged for Violin.

O. L. I.—If you are an advanced violinist, the best arrangement of the *Prize Song* from "Die Meistersinger," by Wagner, is the one by Wilhelmj. This is played very often by concert violinists, and is very popular with audiences.

Selling a Strad.

A. K.—Henry Ford is very much interested in violins, and has a fine collection of Cremona instruments. Whether he would be interested in buying your supposed Strad for his museum at Dearborn, Mich., I cannot say. Before you try to sell your violin to him, or to any other interested party, you would have to have a certificate from a recognized expert, that the instrument is a genuine Stradivarius. No one would buy it just because you think it looks like one.

The Student's Violin.

T. Y. U.—As you are in the student stage, it is not at all necessary for you to get a Cremona violin. The prices of such violins run into the thousands. If you cannot afford a better one you could buy a new violin for fifty or a hundred dollars, to use until you can procure a better one. However, if you desire a more expensive violin, you can get an old one by a good maker within a price range of 200 to 500 dollars. Any dealer in old violins has many old French and German used violins, which are really excellent, at the latter prices.

Minor Adjustments.

H. G.—Instead of trying to fit a new bass-bar and sound post in your violin, it would be much better to have this work done by a really expert violin repairer. No one can do it successfully, unless he has learned the trade. It takes years of study and experience to do expert violin repairing.

"Ole Bull" Violins.

B. V. E.—The name "Ole Bull" stamped on the back of your violin, does not mean that the violin was made by that famous Norwegian violinist. His name is used by way of a trade mark. The names of many famous violins are used as trade marks by violin manufacturers, especially the makers of factory fiddles. We find Paganini, Sarasate, Spohr, Corelli, Ernst, Ole Bull, and many others stamped on the back of the violins as trade marks.

Flexible Wrist.

O. R. T.—There is nothing more important in violin technique than "wrist" bowing, or hand bowing from the wrist, as it should be designated. An excellent way to learn this is to sit at a table. Hold the elbow of the bow arm on the table, with the fore-arm stationary. Then move the hand from the wrist, without moving the fore or back arm. In this way you will learn to bow from the wrist. The back and fore-arm and the wrist must be supple and relaxed.

Fourth Finger Weakness.

J. O. S.—Many violin players are troubled with fourth fingers so flexible that the first joint bends inward in a concave shape, instead of retaining its convex position. About the only thing you can do to correct this fault is to place your third finger firmly on the different strings one after the other in the first position, and, while keeping the third finger pressed firmly on the string, work the fourth finger up and down, like a slow trill, until the fourth finger keeps its convex (convex) position. Do not allow it to flatten out. You may be able to correct this extreme flexibility by constant practice in this manner. I once saw a Siamese woman in a side show connected with Barnum and Bailey's circus, who had fingers as flexible as Indian rubber. She could bend her fingers back double, until they would lie flat against the back of the hand. The fingers seemed entirely jointless. Needless to say, violin playing would have been impossible for her.

Biography of Dragonetti.

T. L. K.—Domenico Dragonetti (Venice 1763-1846, London) was one of the most famous performers on the double bass who ever lived. He was self taught, and commenced his professional career at the age of thirteen, when he played in the grand opera orchestra at Venice. He had such fine execution and tone that he could play effectively the violoncello parts in string quartets, and also solo pieces, and arrangements which he himself wrote for his unwieldy instrument. In his compositions for the double bass he wrote many passages which were so difficult that he was the only one who could play them. He is said to have used a bow, built more on the lines of a violoncello bow, and not so much like a double bass bow. He used somewhat thinner strings than those commonly used on the double bass. Dragonetti spent considerable of his life in England, where he was very popular, especially in London. He was heard frequently in concerts in London, and also on tours to the continent. His double bass was a masterpiece built by da Salo. He bequeathed the instrument to St. Marks' in Venice, and his other musical instruments, art works, pictures, engravings, manuscripts, musical scores, and so forth, to the British Museum in London. Dragonetti composed sonatas, concertos and a number of vocal compositions.

Virtuoso double bass playing has gone out of fashion to a large extent at the present day, and it is doubtful if there is living, at the present time, a double bass player, who can begin to compare with Dragonetti.

Good G Strings.

I. T. R.—Of silver wound G strings (g strings wound with silver wire), Spohr, the great violinist and teacher says, "The quality of a silver string depends, first, on being even, knotless, and clear-toned; second, on the string having been sufficiently stretched; and, third, on the exactness, and equality of spinning. The wire is spun too tight, sounds with difficulty, and is rough even after it has been used; if spun too loose it sags when the gut dries, soon loosens, and occasions a jarring sound. Poor quality g strings are too often used by the spinner. It is best therefore to pick catgut strings of your own, and cause them to be spun under your own direction. Before the spinning the should be stretched on an unused violin, and tuned to C (third space, and should remain tuned thus for several days."

Comparing Paganini.

A. H. S.—Paganini, the Italian wizard, considered the greatest violin player who ever lived. There is no way of knowing, however, how he would compare with the great violinists who have lived since his day. Many people think that some of the great virtuosi of modern times would have ranked well with the achievements of Paganini. One thing is certain; there are at least a dozen so-called violinists now living, who can play all the compositions left by Paganini, in masterly fashion, but whether they can play them with the same wizardry, and thrilling tone which he employed, will never be known, as Paganini died many years ago, in 1840.

Playing Ernst.

T. Y.—The Ernst "Violin Concerto in sharp minor," is of extraordinary difficulty. Indeed some of Ernst's contemporaries used to claim that the composer himself sometimes met with considerable trouble in mastering all its difficulties, with the necessary perfection. Kubelik, the great virtuoso of the present day, plays this concerto frequently in public with the greatest success, and with telling effect on his audiences. He masters its difficult technique with ease. The concerto is not often heard in public at present.

LITTLE TALE OF MUSIC STUDY ACCOMPLISHMENT

"Who Gets to the Piano First"

By S. H. HUTCHINS

(One of the letters which just missed winning a prize in our recent contest under the above heading)

WHEN I began piano study at the age of even, my elder sister was three years ahead of me—and could she play! Her prowess urged me on. But where was my chance to practice? The first one up in the morning, sister went directly to the piano. Her hour of practice lasted until breakfast; then school time took us both away for the day.

Sister rushed home after school ahead of me; and breathlessly I reached home only to find her seated at the piano—grinning. My love for practice was no less than hers; consequently we batted each

other quite roughly for that piano seat. Our teacher saw that I made no progress; so he suggested to mother that she be firm with sister. She was. She routed sister out after an hour's practice and locked the door.

So at last I was able to practice in peace. When I became proficient, we were taught duets, and this practice together brought a delightful comradeship. No more rushing to get there first; we would call to each other for our "duet practice." And we would practice together for hours at a time. Now we are much in demand at concerts.

"The Nature of Sound"

By A. GUSTAVE SCHMIDT

UNDER the above heading, Daniel Gregory Mason begins his book, "The Orchestral Instruments and What they Do." His first chapter tells us that "from the point of view of the physical scientists, the orchestra is nothing but a large and very complicated machine for setting the air in motion. All sound, they tell us, is produced solely by pulsations or puffs of air and can move through space only because air is elastic and imparts its motion from one set of particles to another.

"Moreover, this air-motion is not, properly speaking, sound at all, but only gives rise to sensations of sound when it strikes upon the nervous mechanisms in our ears. If it were not for our ears, the violinists might draw their bows, and the trumpeters blow themselves breathless, and the drummers beat away for dear life, and there would be no sound at all—only a formidable atmospheric commotion.

"But fortunately we have ears—and ears capable of a most marvellous range, delicacy and accuracy of hearing; and by their help we can pick out many different kinds of vibration in the air, and get from them as many different kinds of sensation. For example: pulsations of air that come irregularly, at varying periods of time, give us the sensation we call 'noise'; pulsations

that come at regular intervals we hear as 'musical tones,' and this in spite of the fact that they come so fast that we could not possibly count them or even hear them individually (middle C, for example, is produced by no less than two hundred and fifty-six pulsations *per second*). The slower the puffs of air, the 'lower' is the tone we hear; the more rapid the puffs, the 'higher' the tone.

"The 'lowest' tone we can hear is produced by about sixteen pulsations per second; the 'highest' has about thirty-eight thousand—an almost inconceivable rapidity. Between these two extremes there are eleven thousand distinguishable tones, of which, however, we use only ninety in music. If the pulsations are weak, the tone is 'soft'; if they are strong, it is 'loud.'

"Furthermore, the ear is able to hear a whole series of pulsations of varying rapidity, at once, and as constituting one 'tone'—this tone, of course, being a compound of many simple tones which we fuse together. On this remarkable power depends our sense of differences in what we call 'quality of tone,' or 'timbre,' and our ability to distinguish tones of the same pitch (that is, high or low position) played by different instruments, such as a violin, a clarinet, an oboe, a trumpet."

LETTERS FROM ETUDE FRIENDS

BETTER PIANO TUNING

TO THE ETUDE: The Piano Tuner Technicians Association wishes to submit its collective opinion regarding Mr. Louis Chestlock's article, "Pitch—Is It Perfect?" which appeared in a recent edition of *The American Mercury*.

Mr. Chestlock asserts that nobody has what is called Absolute Pitch; and we, as a practical technical society, wish to place ourselves on record through the medium of your valuable magazine, in emphatically supporting his contention. As Mr. Chestlock points out, many have what should be known as relative Pitch, which is an altogether different thing. We do not deny that many can closely approach certain pitches; but to perfectly produce an absolute tone, apart from tuning fork or possibly pipe, is highly improbable. Tuning technicians and the better informed musician, aware of the different pitches in use, unhesitatingly will agree with Mr. Chestlock.

Our organization feels that the public should know more about this subject and the great importance of properly tuned instruments if worthy music is to be had. Good and correct music cannot come, nor be taught, from bad and out of tune instruments.

Adverse criticisms are many as to whether ours is a really musical nation. The query seems justified, when attention is directed to the number of horrible sounding pianos everywhere—in the homes of the pretentious, refined, and in public places such as theaters and so-called concerts.

The writer lives on Times Square, a daily witness of Tin Pan Alley atrocities, Carnegie Hall and the different Opera House Singing Studios, plus many other shrines. A well tuned piano, at any of these places, is a rarity. Only a small minority of music teachers here are free from instrumental

slowness. The big majority do not know, do not care, and are actually dishonest regarding their assertions, lures and operations. We tuning technicians are agitating for a better musical condition, and we think that directing thoughtful attention to the matter of decently sounding instruments, will be a real help towards that end.

Very respectfully yours,
PIANO TUNER TECHNICIANS,
NEW YORK CITY.

MUSICAL MOTHERS

TO THE ETUDE:

I have found that many mothers, who took piano and voice lessons in their youth, did not gain much, if any, knowledge in the subjects of History of Music, Theory of Music, Harmony, Composition or Counterpoint.

With this in mind I organized a class of mothers who wished to continue the study of music. The first class meeting was an invitation affair. I interested those who came, in History and Theory as applied to the music their children were studying. At the close of my lecture several members enrolled.

Now many mothers tell me they did not know there is so much to be learned about music; and I know they do enjoy it. My text book for the History of Music is James Francis Cooke's "Standard History of Music." We find it interesting and concise. Smith's "Elementary Theory of Music," for our theory lessons, is definite and logical.

As supplementary work I list the articles and pages to be read in *THE ETUDE* each month, and devise a brief new type examination to cover the supplementary reading. This actually teaches my students how to use and study *THE ETUDE*.

It has been an interesting project and I have enjoyed imparting knowledge to these interested patrons.

—ELOISE J. JENSEN.

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In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

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There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

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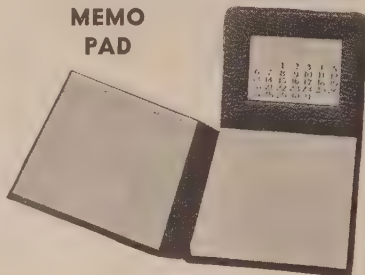
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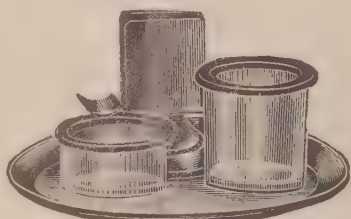
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Mrs. B Natural's Party

(Continued from page 10)

Listen to this duet we learned on the day of our engagement!"

(If these children do not happen to know a duet, Rose might say, instead, 'Listen to the pieces we played for each other on our engagement day.')

(They sit down and play.)

June. "How lovely! Now it's your turn to talk, Jack."

Jack. "Yes, music taught me to love, and love taught me to hear the music of the storm at sea and the chorus of the winds. Music is a real gift of God!"

(There is a knock at the door. June goes to open it; Miss Hope, a Salvation Army lass, enters.)

June. "Welcome, Miss Hope! Mother will be back soon. We were just debating whether music does any real good or not!"

Miss Hope. "Who could doubt that? Without music our Salvation Army would be a failure. We sing our way to the hearts of the fallen. Music calls the wanderer home; it tells the story that saves better than sermons."

June. "Will you not play one of your songs, please?"

(Miss Hope sings to her own accompaniment.)

June (wiping her eyes). "I'm beginning to understand; there's something marvelous in music."

(Young Dr. Joy breezes in.)

Dr. Joy. "Hello, folks! Has the fun begun? Where's Mother?"

June. "Down town. Meanwhile, they are trying to convince me here that music is good for something."

Dr. Joy. "Good for something! Why, it wins half of life's battles. Watch me go into a sick-room. I put on a broad smile, whistle a jolly tune, and, the first thing you know, the patient believes he's getting well. Wasn't it Shakespeare who said, 'The man that hath not music in himself, and is not moved with concord of sweet sounds, is fit for treason, stratagem and spoils. Let no man trust him.'"

Lieutenant. "Play us a jolly tune, Doctor; we know you are full of them."

(The Doctor plays, and as the guests applaud he goes to the window.)

Dr. Joy. "Here comes Miss Comfort, our little deaconess. Let us hear her views on the subject."

(Enter Miss Comfort, a quiet, retiring little woman.)

June. "Come in, Miss Comfort, and tell us what good you think music does."

Miss Comfort. "Let me tell you a story. A beautiful singer had a son who got into bad company, and left home. His mother lost track of him and decided never to sing again until she should find him. Years

later, while visiting relatives, a minister persuaded her to sing for just once. She reluctantly consented and sang:

Where is my wandering boy tonight,
The child of my love and prayer?
The boy who was once my joy and light
The child of my tenderest care?
O, where is my boy to-night;
O, where is my boy to-night?
My heart o'erflows, for I love him, he knows;
O, where is my boy to-night?

At the close of the hymn a young man arose from the rear, went to the platform and fell at the singer's feet. It was the lost son. Doesn't that show the power of music?

(A pause, in which every one seems moved.)

June. "Play one of your solos, Miss Comfort, please?"

(As the deaconess plays, Mrs. B. Natural quietly enters.)

Mrs. B. Natural. "I am so glad to see you all! But where are the youngest six?" (Laughing is heard outside.)

June. "Here they come, marching in two by two!"

(She plays a march as the six Brownies or Gypsies enter.)

Brownie No. 1. "Hurrah! Now for the fun!"

Mrs. B. Natural. "Yes! Brownie No. 1, if you will play us some school songs, we will try to guess their names with our eyes shut."

(After this game comes a musical nut hunt. While one Brownie plays, another one hunts for a hidden nut. If he is near the nut, the music grows loud; if far away, it grows soft. After this game, another Brownie plays a march while the other guests play "Going to Jerusalem.")

Next comes "Musical Spelling." Mrs. B. Natural holds up a blackboard with names of instruments, of which the letters are mixed up. For instance, ionpa (piano); gnoar (organ). Then Mrs. B. Natural points to some guest who has not played a piece, and, if he cannot guess the instrument's name, this guest must play a piece. This is kept up till every one has sung or played.)

June. "Now I'll make a little speech before the refreshments. I have learned a lesson today. Music is good for something! It gives hope, cheer, peace, comfort and courage. It teaches us to love each other and to express ourselves. And, last but not least, it brings us a lot of wholesome fun. From now on I'm going to practice!"

(Curtain Falls)

California's Musical Marvel

(Continued from page 14)

like them. Witness his powerful interpretation of the much-hackneyed *Largo* from Handel's "Xerxes." He repeated it several times, and each time succeeded in bringing forth more applause than before. His programs are all short, too; for he believes in the old adage of quality, not quantity.

Though the Bowl has played host to the world's finest and most famous musicians, it must not be thought that the younger talented performers are being forgotten. Perhaps one of the most popular, earnest and intelligent conductors appearing last season was Raymond Paige, known heretofore as a conductor of Columbia Network broadcasts. Paige began to work intensely and quietly for his evening's concert, and

finally succeeded not only in memorizing the entire program but also in handling the orchestra more capably than any of the other younger conductors. A young pianist, Margaretha Lohmann, head of the Whittier College Music Department, appeared as soloist with Molinari, on the last 1933 program, and gave a performance equal to that of any recognized artist.

No matter what happens in the Hollywood Bowl, it will always remain a monument to the grit of one, Artie Mason Carter, and to the spirit of an enterprising community. It should serve as a model for many other communities which wish to bring music home to Mr. Everyman!

QUESTION AND ANSWER DEPARTMENT

Conducted by
KARL W. GEHRKENS
 Professor of School Music, Oberlin College
 Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Laying Glissando.

Q. In Cecily's "School of The Virtuoso," p. 365, page 74, in regard to glissando, does the pupil play with her thumb nail or front of finger, and how would she handle the double rest?—O. B. A.

A. In an ascending glissando play on the nail part of the second (or third) finger; in descending play on the nail of the thumb.

In an ascending double note glissando use all of second (or third) finger and the fleshy part of thumb; in descending, use nail of thumb and fleshy part of second (or third) finger.

Semi-Staccato.

Q. The Presser Collection of Beethoven's Opus, Vol. I contains the following passage "Opus 10, No. 2," p. 113:



This seems to include contradictions which I would like to have explained. The legato mentioned above the music I have always felt as the opposite of staccato, yet each of the pieces has a dot under it to indicate staccato.

A. You are entirely correct in feeling that the staccato mark and the tie (or slur) are usually contradictory, and yet they are very frequently used together to indicate an effect called *semi-staccato*, or *demi-legato*. This effect consists of a separation of the tones at not a sharp one as in real staccato. In general the tones are held about one-half of the value of the notes but this is not invariable and the length of time given varies considerably in different passages. Sometimes the word *portamento* is erroneously applied to the semi-staccato effect and occasionally it is referred to by the expression *demi-legato*.

The Order of Scale Study.

Q. Would you kindly list the major and harmonic minor scales in their correct order?

A. M. D.
 A. Theodore Wiegman has made a thoroughly scientific study of the difficulties of the various scales. He places the major scales (hands separately) according to their difficulty, in this order:
 Right hand: B—F#—D#—E—A#—A—E#—B#—G#—F#—C.
 Left hand: D#—B—A#—E—E#—A#—D#—F#—G#—C.

When playing scales with the hands together, it is better to take those first that begin on a black key.

In studying the harmonic minor scales most teachers take them in their regular order, that is, no sharps (a), one sharp (e), two sharps (b), three sharps (f), and so on.

Mordents in Chopin Waltz.

Q. How are the mordents played in measures 32 and 34 of Chopin's Waltz Op. 34, No. 2?—G. H.



A. A second mordent is usually treated as a triplet. It is sometimes played as a mordent, but I think you will like the triplet much better. The first mordent has the triplet treatment, as follows:

**Tetrachords.**

Q. Will you explain what a tetrachord is and give an illustration?—Mrs. J. C. E.

A. A tetrachord is a diatonic series of four tones, the first and fourth of which are perfect fourth apart. It was used in Greek music as a unit of measurement, as the octave today. The intervals between the tones of the tetrachord vary. The Lydian tetrachord had a whole step between the first and second, a whole step between the second and third, and a half step between the third and fourth; the Phrygian had a whole step between the first and second, a half step between the second and third, and a whole step between the third and fourth; the Dorian, half step between the first and second, a whole step between the second and third, and a whole step between the third and fourth. The Greek word tetrachord means "four rings" and refers to a kind of harp with four strings. It is interesting to note that the modern major scale is made up of two Lydian tetrachords; and the minor scale of a Phrygian and a Dorian or Lydian.

Trills in Chopin.

Q. 1.—How is the trill executed in measure 41 of Chopin's Military Polonaise?
 2.—Also, how do you play the trill in the 15th measure of his Nocturne Op. 55, No. 1?

3.—How are the abbreviated notes in the introduction to Beautiful Blue Danube played?—M. M.

A. 1.—Military Polonaise—Chopin

Ex. 1



2.—Nocturne—Chopin

Ex. 2



3.—Beautiful Blue Danube—Strauss

Ex. 3

**Confusing Notation.**

Q. In the Arabesque by Meyer-Helmund, are the 32nd notes played on the beat or is their time taken from the preceding beat?—P. A. G.

A. These notes are played rapidly, like grace notes. The notation is confusing, giving the appearance of 3/4 in some measures. However, each measure is of course to have just two beats. Search out the melody and accent melody tones only.

Scales in Sixths.

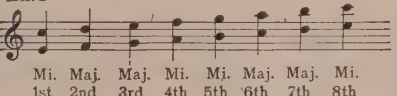
Q. 1.—As a major sixth contains ten notes, why is it that in the major scale in sixths the intervals contain only nine tones?

2.—In some pieces we have a note that must be held with the left thumb, the same note to be played with the right thumb. Which is the easier way to play it?

3.—How is glissando played that contains both black and white notes? Is it not impossible to glide the fingers as one can when there are only white or black notes?—Mrs. T. N.

1.—A major sixth contains four whole-steps and one half-step, or, as you say, ten tones; the minor sixth contains one half-step less. In playing the C major scale in sixths you will find that the interval on the first, fourth and fifth degrees are minor sixths, while the intervals on the second, third, sixth and seventh degrees are major sixths. I think you will understand this if you study the example below:

Ex. 1



Mi. Maj. Maj. Mi. Mi. Maj. Maj. Mi.
 1st 2nd 3rd 4th 5th 6th 7th 8th

2. I could better answer your question if you gave me a concrete example. Sometimes the right thumb is used, at other times the left thumb is the better. The only way I can answer your question is to tell you to decide each time for yourself which is the easier way to do.

3.—A glissando containing all black and white keys would be a chromatic scale—quite impossible to execute as a glissando; however, glissandos in A minor, F major, D minor, and G major are possible but far from easy. In playing these scales the right hand plays a glissando in C while the left hand plays the black keys in between. The example below, which is a glissando of the A minor scale, will make this clear.

Ex. 2

**Pedalling Beethoven.**

Q. I would like to know the right way to pedal the middle theme of the Adagio in Beethoven's "Sonata Op. 2, No. 3."—W. J.

A. Use legato pedalling throughout the thirty-two measures. Change the pedal at the beginning and in the middle of the measure. The only exception to this pedalling is in the measures where the left hand crosses the right and plays the five sixteenth notes; in these measures the pedal should be used only on the first half of the measure.

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Flooter. "Oh, I suspect when hiding money in a drum is considered sound banking."

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Getting The Pith of the Piece

By HENRY EDMUND ELLIS

LIKE all terms in music, the real significance of *phrasing* is simple. In its application, however, there may arise many little quips to trick both the mental conception and the fingers.

At the root of the whole question are the same principles used in reading the written page. To increase intelligibility, we group words into phrases and sentences, and by subtle inflections bring out the delicate shades of the author's intentions of thought.

Just so, by proper accents to indicate the beginnings of slurred groups, the delicate effects of falling inflections on their final notes, similar niceties in staccato groups, by lovely crescendos and diminuendos, and by a hundred and one little shadings that interpret the reader's emotions through his voice; the player of an instrument can fill his music with poetry that will enchant the hearer.

It is just this quality which sets the playing of Paderewski on a plane entirely above every other living pianist, and perhaps above all those of history. The hearer is inexplicably entranced by a continuous succession of little eloquences that he feels and yet scarcely realizes this presence, and all because this marvelous man has so

drunk at the fountains of all culture of the ages that a musical work, under the magic of his mind and fingers becomes translated into charming poetry in tone.

Try reading a few such poems as Longfellow's *The Arrow and the Song*; *A Rainy Day*; *The Day is Done*; and Tennyson's *Bugle Song*; *Crossing the Bar*; or Heine's *Thou art so like a Flower*. Read any one of them aloud, with due thought to the vocal inflections that will interpret the emotional content of the lines. Then sit down to your piano and play a Beethoven or Mozart *Adagio*, a *Song without Words* of Mendelssohn, a *Nocturne* or *Prelude* of Chopin; and let the atmosphere of romance and beauty which came from the poem enter into the musical composition which drips from your fingers; and see what an added beauty is discovered within the groupings of those curious collections of ovals, lines and curly-cues that we know as notes.

Try it, and do not forget to translate into your playing those shades of voice which entered into your reading of the poems; and then you will begin to realize something of the possibilities of beauty and emotion which lie within your music, to be evoked through your own sympathy for its meanings.

Ten Admonitions for the Serious Pianist

By DOROTHY JEAN MCLEMORE

I. Remember that every composition has a "core"—a center of meaning. Strive toward that at every practice period.

II. Eliminate little idiosyncrasies of your own that stand in the way of an interpretation true to the composer's intentions.

III. Avoid superficiality: in technique (faking, playing too fast or on the surface of the keys); in interpretation (passing lightly or flippantly over passages of great meaning and intensity, making use of no dynamics, or your own dynamics for those of the composer); in memorizing (leaving out notes; faking, instead of checking up on yourself when you begin to slip; long periods without referring to notes); in reading (faking, reading too fast, careless rhythm, ignoring phrasing and dynamics).

IV. Concentrate in the early stages on the sounds you produce and the muscular conditions attending them. Repeat the most satisfactory results with the same muscular condition. The piece does not become music until these smaller coordinations are habitual and the player can turn his attention toward *meaning* something instead of just *performing* something.

V. Be as critical of yourself as you are of others. Cultivate the critical attitude,

being sure that you are constructive more often than destructive in your opinions.

VI. Hear as much good music, well interpreted, as possible. Try to reason why one artist's interpretation is pleasing and another's not. Then judge yourself in the same impersonal light.

VII. Remember that the dynamic pattern should be learned with the notes. Never play without dynamics, even in scales and technical exercises. Strive to weave a tapestry of tonal intensities as well as one of pitch and rhythm.

VIII. Think more of the piano as an orchestra under your fingers, and never as a solo percussion instrument. Think of the violin or voice in melody-playing. Phrase as you would sing or play the violin. Give other passages distinct light, dark, or opaque tonal color—approximating the timbre of horns, flute, oboe or violoncello as closely as the limitations of the piano will allow.

IX. Give your attention to details, like salient inner voices, ornaments, sudden fortes and pianos, seemingly insignificant accompaniment figures. An artist is known by his loving attention to detail.

X. Think always, "How can I best give pleasure to others by my music?"

Music Study Extension Course

(Continued from page 18)

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By C. C. CRAMMOND

The right hand carries the theme in the first section of this easy waltz. The left hand has the melody in the second section, written in the key of the subdominant of the first section. Why not use this piece as an exercise in sight reading?

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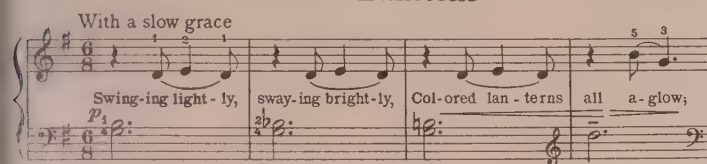
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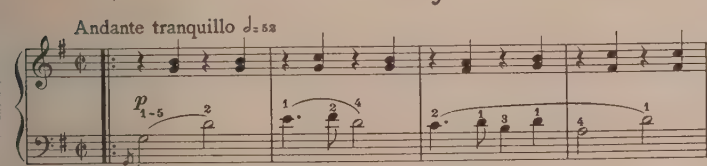


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VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Musical Tests.

Q. 1.—Are there any tests available by which one may accurately measure a person's ear for music?

2.—Is a good musical ear necessarily an inherent quality, or can it sometimes be developed?—F. C. G.

A. 1.—Dr. Carl Seashore, Jacob Kvalwasser and others have been making tests of musical capacities, including ear for music. Write to Dr. Seashore at the University of Iowa, Iowa City, Iowa, for printed matter upon this subject. You might try the following homely devices for testing the ear for pitch, the musical memory, and that natural feeling for harmony which enables a relatively musically uneducated singer to make up or to hold a "second part." Have the candidate listen to a pitch sounded by a good piano (one which is in tune) somewhere in the middle of the speaking range. Then sound a pitch a semitone lower and ask which of the two is the higher. Again sound a pitch, and then one a semitone higher, and ask which of the two is the lower. If the result is not satisfactory, try the same work, but with pitch variations of a tone instead of a semitone. As some persons appear to be confused by the quality of the piano tone, try singing the tests. Keep the tests about the middle of the candidate's speaking range. Play the first five notes of the major diatonic scale, up and down, 1-2-3-4-5-4-3-2-1, and ask the candidate to sing this tune from memory, using "Lo." Play again, asking that the candidate sing with the piano the same tune as before, but on descending play 6, 5, 4, 3 above the previously played and sung 4, 3, 2, 1, and not whether the singer is able to hold her part against the upper part which is also being sounded by the piano. Do not overlook the fact that, because of voice production difficulties, some cannot sing certain intervals, though they are able to distinguish them.

2.—A good ear for pitch is a natural gift, varying with the individual. The ability to recognize and sound differing pitches may be increased by thoughtful practice. The recognition of differences in tone quality, force and duration are properly included in the ability covered by the ordinary term, "a good musical ear."

Choir Repertoire.

Q. 1.—What is the best and most modern method in teaching an adult church choir sight reading and ear training? I have a chorus of sixty adult voices and a junior group to train this summer for our winter work.

2.—Will you suggest a group of two, three or four part treble clef choruses in sacred and secular music and in Negro spirituals?—Mrs. J. W. C.

A. 1.—Send for "Sight Singing" by David A. Clippinger.

2.—Secular, two-part: *May-Day Dance*, Cyr de Brant; *Lullaby*, and *La Paloma*, (Franklin Chornals); *Nighty Lak a Rose*, Nathan. Three-part: *Dot Come a Sir*, Place Cyril Scott; *Golden Glow*, Brahms; *Lo, Now the Dawn is Breaking*, Elgar; and *Kerry Dance*, Molloy. Sacred: *Virgin at the Manger*, Three-part, arranged by Victor Harris; *O Holy Night*, Adolphe Adam, two-part; *Forever with the Lord*, Gounod, two-part. Spirituals: *O, Didn't it Rain*, and *I want to be Ready*, arranged by Bureleigh-Page; also *Balm in Gilead*, three-part, arranged by Bureleigh. Any of the above-mentioned pieces can be obtained through the publishers of THE ETUDE.

Adult Beginners in Voice.

Q. Kindly give names of books used by vocal teachers for adult beginners or any book that would be beneficial for such students.

Miss J. P. A.

A. Get "68 Synthetic Exercises," by Fred-eric W. Root. This book gives instructions and is well arranged for graded use. Do not try to cover too many exercises in a short time. Use a few and do them thoroughly and with care, to understand just what you are aiming at in each exercise. In connection with these, use Sieber's "36 Elementary Vocalizes." Do not practice the syllables at first, but sing on one or another of the vowels Oh, Aw and Ah. Later use also A and E. Get the book in the proper key for the voice, using rather a lower key than one that is too high. "Plain Words on Singing," by Wm. Shakespeare, should be carefully read and reread, while you are using the other book of exercises. When the student can sing fairly well on a compass of about ten or twelve tones, introduce a few simple songs, well within the range of the voice.

The Perfect AH.

Q. 1.—I have studied voice culture for a little time but cannot afford to go on. Is it dangerous to try to continue? I know I have a good ear for tone quality and know how a clear, fine, true voice should sound.

2.—I have no trouble in breathing. I feel perfectly relaxed when practicing vocal drills. When I sing the sounds OO, E, and long A the tone is clear and ringing, but when I sing Ah, as in Lah, my tone seems back in my throat and wavy. It sounds very bad to me, and I am afraid it will do my voice harm. Can you enlighten me as to the cause of this change?

3.—How can one tell if the breath comes out ahead of the voice?—F. M. F.

A. 1.—In general it is not well for a young student to attempt to teach herself.

Do we really hear our own voices as a skilled teacher hears them?

2.—Few Americans, at the beginning of their studies, are able to intone a genuine "Ah." Speech defects and interferences with the freedom of parts of the vocal instrument are the probable causes of the trouble in your case. Almost everybody, at the beginning of study, has a most favored, or most easily produced vowel, and it is by no means always "Ah." Mr. William Shakespeare told the writer that three most important conditions for securing a satisfactory tone upon the Ah in Lah are the quickness of the larynx, the motionless freedom of the jaw, and the willing of a round, full (not necessarily loud) vowel.

3.—In an aspirated start of tone as in *ha* (with a prolonged, strong H), we hear the breath preceding the sound. In a pure tone on the start, we hear nothing but tone; there is no breath sound before or accompanying it. There possibly is a silent outbreath preceding the start of the tone, "as though warming the finger," as Mr. Shakespeare put it. This we feel but do not hear. With this preparation, he says, the student proves his control of the breath, and secures the sensation of that "freedom of the throat, tongue, and jaw which should accompany all singing." Now he follows with willing the sounding of the tone "exactly on the pitch in the mind," whereupon, if he succeeds in attaining the prescribed conditions, "the tone will seem to be floating on the breath," the breath controlled as though warming the voice. Thus have we "placed" the voice. It is well for students to remember that in good singing the rate of exit of the breath is exceedingly slow. It is not the singer's breath which reaches the auditor in the back of the room. It is tonal vibration, air waves, which after generation by Dr. Carl Seashore, produce themselves without effort upon the part of the singer, at the rate of about one thousand one hundred feet in one second.

Natural Vibrato.

Q. When I am in good voice and can sing my scales and drills with perfect ease, there is a slight vibrato in my voice, but otherwise my voice is straight. Does this mean that when my voice is fully brought out and cultivated, I shall have a natural vibrato?—F. M. F.

A. We do not know what you mean by "slight vibrato." Rest assured that when your tone production is upon a right basis you will be able to exhibit all the good qualities of which your particular vocal instrument is capable. Be on your guard against developing a tremolo. If you want to enter upon the scientific study of the vibrato read a volume after generation by Dr. Carl Seashore, published at University City, Iowa. We doubt however, that you are as yet in a position to make any practical use of such a study. Wait a while, and meantime study with the very best teacher you can find.

Late for Beginning.

Q. Am I too old (twenty-seven) to make a professional singer?

A. No, but you will have keen competition from younger men. So get a really good teacher—stay with the one you have if he is first class—and work hard.

Fighting Fear.

Q. I am a mezzo soprano, with a range from B-flat below Middle C to high A-flat. My voice is produced with the greatest ease from B-flat below Middle C to two-lined C. Until two years ago I sang soprano in quartet numbers, without any trouble. Then I underwent a serious operation and was unable to sing (because of the effect on my nerves) for a year. I have been trying to come back, and at home I take the higher notes with extreme ease. But in public I am never sure of them. I have tried for months to acquire "power through repose" and I often start calmly and easily. But, if one high note is not perfectly free, I become panic-stricken and my voice breaks. I sing only with no fear or nervousness. Do you think I am not a true mezzo-soprano? My quality is not quite deep enough for a true contralto and my range seems to indicate mezzo soprano. Do you think I should stop trying to sing soprano or keep on fighting the nervous tendencies?—C. D.

A. When you write: "At home I take the higher notes with extreme ease, but in public I am never sure of them," you yourself expose the cause of your trouble with the higher tones of your range, namely, "fear." This is a state of mind which must be altered if you are to go on successfully as a soprano. If you can, as you say is the case, sing one high tone, or a series of them, with ease and good quality, at home, what is to prevent your doing so at will? Your vocal apparatus, physically, is the same when you sing abroad as when you sing at home, and as ready to obey your mind and will. But you simply do not believe this to be the fact. Theoretically, you may agree, but practically you deny. Why? Fear induces rigidity and stiffness in the vocal apparatus, and that is fatal to free tone production. We do not like the idea of fighting a nervous tendency. Think when singing of right things; avoid the thought of wrong things. "Doubts" are of little use in teaching singing. Doubtful "do's" count for good. Affirm quietly your ability to sing without undue physical effort, on any pitch within your natural range. It is not likely that you can be a success as a contralto.



Mother: "Well at last Elsie is mastering the vibrato!"

Strength and Flexibility

By LENORA SILL ASHTON

STRENGTH and flexibility combined form the summit of the high mountain of piano technic, which every musician must climb to attain his ambition to play well. The surest guide to this peak is that sense of proportion which is the secret of all true art. It wakes to life in the eyes of the painter, in the finger tips of the sculptor and in the rhythmic imagination of the poet. One way to embody this sense in the muscles of the piano player is to take momentarily the thought out of the fingers.

We have all seen people with aimless irresponsible hands, fingers that often loosen their hold on objects, fingers that do not form anything skillfully and well. It is not uncommon for an infirmity like this to accompany a brilliant intellect. Its explanation is, simply, a lack of coordination between the mind and the fingers. By recognizing this infirmity for a moment, one can learn by contrast in what condition the mind and arms should be for correct playing.

The First Step

FOLLOWING THIS, it will not be difficult to put one's thought and desire for strength and flexibility into one's hands and arms and fingers, and, for an instant, at least, to have the effect wished for.

This act of combining utter relaxation with a sense of strength and poise is the first step up the mountain. Having obtained the view of the summit, the next step is to adapt this principle to every branch of practice: technical exercises, scales, the simplest compositions.

It is the daily adaptation of these principles which accomplishes finally the steep and monotonous ascent.

One of the oldest exercises for concen-

trating the weight of the hand on the finger tips is to hook the finger to the top of the piano, and let the arm hang upon it. An even better one is to rest the finger tips on the table before one, and then, without lifting them, emulate those movements, of the shoulders, arms and hands, which are made in horseback riding. In this way, the full flow of vitality will be weakened in the arms and will make its way to the contact of the finger tips with the table.

Turning to Practice

WHEN THE UTTER relaxation and vital strength of the muscles are realized, these same movements with the finger contact should be transferred to the piano keys. Beginning with the simplest five finger exercise, the fingers should be rested on C, D, E, F, G. Then, without the keys being lifted or struck, one should let the motive power of these horseback riding motions press the weight of the fingers one by one into the keys.

Much is written about the flexible wrist, and rightly so, for this is an important subject. But, after all, the wrist is only one of many means toward musical attainment. Changing our simile of the mountain to that of a stream of water, we can liken the wrist to a turn in the course of the stream of vital energy which piano playing demands. When the wrist is stiff, it is as though that turn were clogged and stopped. Its relaxation clears the bend and gives free passage to the flow of energizing force which comes down through the shoulder muscles, those of the upper arm, and the forearm—that force which springs from the uttermost parts of our being, as the stream springs from the mountain depths.

MUSICAL BOOKS REVIEWED

Mendelssohn

By SHIMA KAUFMAN

Another of those romantic biographies which present the annals of a more or less heroic figure in a literary dress that is most pleasing to the reader. And along with this engaging literary style, the author has spared no effort in searching out those picturesque details which give vitality to the portrait painted on his pages. Born to wealth and social position, perhaps no other composer in all the annals of music experienced so little of the storm and stress of existence; and yet no other served more devotedly the cause he worshipped. All of this will be found in Mr. Kaufman's narrative, in a manner that will tempt the reader to allow the music to cool while he finishes a chapter. There are a comprehensive Chronology, and a list by Opus Number of the master's published works, along with a very complete index of the whole. Numerous and rare illustrations add much to the value and lure of the volume.

Pages: 353.
Price: \$3.50.
Publisher: Thomas Y. Crowell Company.

Schumann's Concerted Chamber Music

By J. A. FULLER-MAITLAND

Schumann, perhaps the most sanely romantic of all the tone-poets, has found in Mr. Fuller-Maitland a sympathetic interpreter of his all too limited excursions in the hurrying fields of chamber music. The writer has treated these works in a most sympathetic manner, giving just enough of historical comment to place them rightly in their periodic setting. Along with this he has skillfully introduced the reader into the spirit of the several works, with a liberal number of quotations from their scores, which serve as guides to their technical structure. A very useful booklet for both the novice and the professional.

Pages: 47.
Price: \$1.75.
Publisher: Oxford University Press.

An Hour With American Music

By PAUL ROSENFELD

A book on which one may while away an hour to advantage, if he first but moors himself well to fundamentals. For it is never rather than profound writing. There is also in it a tendency to give over-emphasis

to the accomplishments of a group of experimentalists, whilst the works of more conservative men and women of consequence are served with a curt nod, or ignored. Nevertheless, it is well worth the reading, as it happens to give one of the best presentations of a number of our later revolutionaries in music which have come to the reviewer's notice. But, while scanning its pages, be warned and "keep your head on your own shoulders."

Pages: 179.
Price: \$1.00.
Publishers: J. B. Lippincott Company.

First Steps in Harmonizing Melodies

By ETHEL HUME

Within the compass of a small booklet the author has managed to outline rather completely the knowledge necessary to the simple harmonizing of melodies. Everything has been made so clear that but the most rudimentary knowledge of harmony is necessary to the understanding of the contents. A convenient guide to the one not interested in delving deeply into the intricacies of composition, or as a preparation for more profound study.

Pages: 33.
Price: \$1.75.
Publisher: Oxford University Press.

Claude Debussy

By LÉON VALLAS

Sympathetic Biography is one of the most fascinating of literary forms; and here we have it at its best. Throughout the pages of this book the personal life of the artist and the creation of the masterpieces, which were to raise him to the enviable heights of "The French Musician" of the period, are so interwoven as to picture a single tale of physical, mental and artistic development.

From "L'Enfant Prodigue," which was to win for the young student the laureate of the Prix de Rome, to "L'Après-midi d'un Faune," which was to carry his name to the boundaries of the musical world, and thence through "Pelleas et Mélisande" and the chamber music and orchestral works of maturer years, so familiar to the opera and concert devotee, there is steady achievement with an odor of romance.

Pages: 356.
Price: \$5.75.
Publisher: Oxford University Press.

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Practice the principal melody of the composition alone, both hands playing in octaves. This combines concentration on the melodic line with memorization and helpful octave work. After this specialized study of the melody comes the problem of the subordinate and accompanying parts. Practice the "background" only, omitting the melody, giving the utmost beauty to the

accompaniment. Pianists are inclined to think only of melody instead of trying to attain orchestral play of voices and nuance.

No note in a good composition is negligible. If it did not add to the piece it would have no reason for being written. Give definite character of tone and touch to each note. After the piece is memorized play it through several times daily with the eyes shut. This way of practicing develops the tactile memory to a remarkably high point and gives a gratifying sense of security along the keyboard track. Remember, a rut on the road to success will impede your progress as materially as a rut in your public thoroughfare!

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY
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EXALTS LIFE

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CHRIST'S WORDS FROM THE CROSS

A LENTEN MEDITATION
FOR MIXED VOICES
By MRS. R. R. FORMAN

This well-liked composer of practical church music needs no introduction to our readers. Her sacred choral works have been eminently successful and this latest composition is one of the best to come from her pen. Well compiled and written by Helen J. Thompson, this work presents the actual "Last Words" of the Saviour, Scriptural paraphrases, verses, and hymns. The "Words" are all sung by a Baritone soloist, but there are additional solos for Contralto and Bass, a duet for Contralto and Tenor, and a trio for Soprano, Alto, and Tenor. Four choruses for mixed voices, two for men's voices, and one quartet for mixed voices make up the vocal requirements. The work closes with an inspiring hymn, "In Remembrance."

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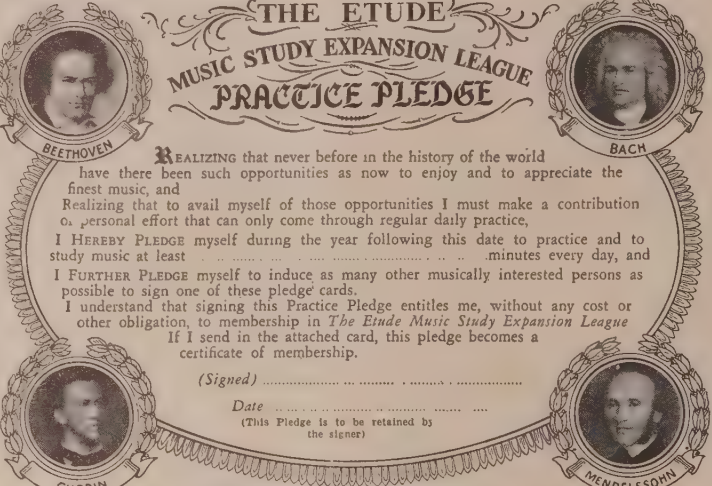
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Each portrait is, of course, accompanied by a brief biographical note so that the birth-date, birthplace and accomplishments of any one in the series are obtainable almost at a glance. Teachers, students and lovers of music everywhere are following this series with increasing interest and a growing appreciation of its magnitude and value as a reference work. Many write us that they intend to have the series bound when complete.

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PRACTICE PLEDGES

have been demanded. Great teachers and leaders from coast to coast enthusiastically endorse the plan and those who have already introduced it speak of the "Magic results" these pledges have already produced. More than this Etude Music Study Expansion League, local circles (MacDowell Circles, Nevin Circles, Mason Circles, etc.) are being formed everywhere. These workers are making new recruits for Music Study and Music Practice daily.

Practice Pledges sent gratis on application to any music teacher or music leader.

EASTER CANTATAS

Here is a straight matter-of-fact proposition for consideration by choirmasters. Will it be wise to select a suitable Easter cantata now while there is ample time for the exercise of careful judgment, or will it pay to wait until the last minute when a rushed choosing may not provide the most suitable for the choir's abilities or limitations?

It is dangerous to risk any criticism upon the poor ministrations of music in special church services when such criticisms may be avoided through wise preparations, both in the selecting of the music and in the study and practice toward the best possible rendition.

Already there are choirmasters sending here to the THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia, Pa., communications describing the abilities of their choirs, naming some of the works which they have sung, telling what soloists are available, and requesting that selections of Easter cantatas be sent on approval with return privileges. Write to-day asking that we send you a selection from which to choose, or if you prefer to name the actual cantatas you would like to examine, you may do so. A full descriptive folder of our Easter cantatas will be sent on request. A new cantata published this year is *Everlasting Life* by Mrs. R. R. Forman (60c), and some favorites previously published are: *He Lives, the King of Kings—Risher* (50c), *The Rainbow of Promise—Baines* (60c), *From Death Unto Life—Stults* (60c), *The Risen King—Wooler* (60c), *Victory Divine—Marks* (\$1.00), *Dawn of the Kingdom—Wolcott* (60c), *Messiah Victorious—Hammond* (75c), *Immortality—Stults* (60c), and *The Glory of the Resurrection—Spross* (75c).

THE MOON MAIDEN

AN OPERETTA IN TWO ACTS

Book and Lyrics by
ELSIE DUNCAN YALE

Music by
CLARENCE KOHLMAN



Now is the time for those interested in producing an operetta at the close of the school year to make their selection of the work to be performed and for this purpose we are rushing the printing of this new operetta so that it may be ready in plenty of time for the current season.

The story of *The Moon Maiden* is unique. It concerns the amusing adventures of the passengers and crew of an airship which is driven out of its course by a storm and makes a landing on the Moon. The visitors are treated royally by the moon-folk, but the Moon Witch resents their coming and contrives to mix up their affairs by stealing the Silver Lamp of Romance from the Moon Maiden. There is just the right amount of comedy, as well as romance, in the situation and the composer has succeeded in writing an unusually tuneful and attractive score.

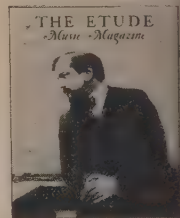
The staging of the two scenes will prove most effective, yet quite simple and practical to prepare. Four female and three male singing characters are required, and four speaking parts, together with a chorus of passengers, sailors, and moon girls.

The usual Stage Manager's Guide and the orchestration will be available for rental.

A single reference copy may yet be ordered at the special pre-publication price, 40 cents, postpaid.

THE COVER FOR THIS MONTH

An interesting photographic study of Claude Achille Debussy is given the musical audience of ETUDE readers on the cover of this issue. Debussy was born in St. Germain-en-Laye, August 22, 1862. He died in Paris, March 26, 1918.



Debussy stands out in the history of music as the master impressionist. It would take many pages to discuss the music of this great individualist who brought forth a style of composition which to him was a natural and unaffected means of expression, yet which others, in an endeavor to be modernistic, have abused with their artificialities, affectations and deliberate endeavors to be *ultra*.

Debussy's great dramatic number, *Pelleas et Melisande*, stands out as perhaps his most important work. In 1892 he composed the work which first brought him into international prominence, and that was *L'Après-Midi d'un Faune*, although it was not performed until 1894 and not published until 1902.

Debussy was prepared for the Conservatory at Paris by Mme. de Sivry, who was a pupil of Chopin. He was admitted to the Conservatory when he was but 11 years of age and when he was only 12 years of age began winning medals and prizes. He was at the age of 22 when he won the Grand Prix with his cantata, *L'Enfant Prodigue*. As may be expected, juries and critics had many controversies over his works, and even yet, this generation may be sitting at too close a perspective to place the right estimate upon all of Debussy's works.

As this portrait will suggest to many the reading of more about Debussy, our readers will be interested in knowing that a short biography on Debussy by James Francis Cooke is included in *The Etude Musical Booklet Library*. This booklet is obtainable for 10 cents. There also is a more comprehensive biography entitled, *Debussy, His Life and Works* by L. Vallas, price \$5.75, that makes most interesting reading.

VIOLIN VISTAS

FOR FIRST POSITION PLAYERS
(With Piano Accompaniment)

The dictionary describes a *vista* as "a view or prospect; an outlook." How appropriate is the title of this new book? When playing the charming first position pieces that make

up the contents, the beginning performer will envision the day when he will stand, a virtuoso, (possibly before a vast or distinguished audience) rendering the masterpieces of violin literature and receiving the acclaim of the musical world. Fond parents and proud teachers, too, will enjoy their *vistas* as the youthful violinist plays these compositions, for they will realize that in the mastering of these simple pieces the first steps to greater achievements are being taken.

While the compositions that will be included in the contents are the kind that give the student encouragement there will be nothing "trashy" in their musical quality. Neither will the contents be a "re-hash" of time-tried, tested favorites obtainable in almost any collection. These will be new compositions of merit by the best modern composers, many of which have already achieved success in sheet music form.

During the time that this book is in preparation for publication a single copy may be ordered at the special advance of publication cash price, 40 cents, postpaid.



AMONG THE BIRDS

PIANO COLLECTION

With the approach of spring the feathered songsters of bird land will soon present nature's most beautiful musical concert. Children love birds and alert piano teacher may easily translate interest toward better musical effort by using pieces pertaining to the music of birds.

To supply such a demand, and to furnish choice material for a costume recital with program devoted entirely to bird titles, publication of this collection of pieces for the early grades was planned. The book has a further value as a ready reference for selection of music for students, since each position in the book is obtainable separately also in sheet music.

Advance orders are now being received for the copies at the special cash price of 35 cents, postpaid.

THE CATHEDRAL CHOIR

COLLECTION OF DISTINCTIVE ANTHEMS FOR CHORUS-CHOIRS

In many localities an ambitious director gathered together and faithfully trained large chorus-choir; frequently, such organizations include also at least a quartet of able soloists. Many books of anthems are published for the use of small volunteer choirs, but few have been compiled for these more proficient choirs.

We now have in preparation a book of stirring sacred choruses selected from our catalog, a book that will supply, for a small investment, a goodly collection of anthems in every form. Any of these will merit a place in the programs of the most discriminating school director.

While the selection and editorial work on this book is in progress a single copy may be ordered at the special pre-publication price, 60 cents, postpaid.

PIANO FUN WITH FAMILY AND FRIENDS

The piano always has been the preferred instrument for the entertainment of social gatherings, especially those impromptu affairs that frequently take place in the home. With piano and a fairly capable performer many interesting "stunts" may be arranged and a truly delightful evening's entertainment produced. As the material for this book is being gathered together our editorial staff is exercising great care that only really worthwhile numbers are included. These are not selections in which the pianist only plays prominent part, many are designed to bring to the "fun" all at the party.

This novelty surely has caught the fancy of many readers of THE ETUDE as the advance sale since our initial announcement has been exceptionally good. There is still time this month to order a copy at the special pre-publication price, 60 cents, postpaid.

FIRST GRADE PIANO COLLECTION

Despite the fact that THEODORE PRESSER already publishes a number of very successful collections of pieces for piano beginners, there continues an insistent demand for more collections in this field. Obviously, many busy piano teachers who specialize in beginners can not give every beginner in the same community the same collection of pieces either for recreation or study purposes, they need variety to avoid the duplication that would be harmful to the enthusiasm of young beginners, and since there is now a goodly amount of first grade material to draw on for the making of another compilation, this collection is being prepared.

The teacher who wants to be sure of having a copy of this *First Grade Piano Collection* without paying more than the special advance of publication cash price of 35 cents, postpaid, for it, will do well to register an advance order with the remittance immediately. This book gives promise of being one of the best of this grade of music ever published and since work upon it has progressed well, we do not expect to carry it under advance of publication offers so very long.

PHILOMELIAN THREE-PART CHORUS COLLECTION

WOMEN'S VOICES

The many excellent women's choruses throughout the country will have a fine addition to their repertoires when this new collection comes on the market. In general, the compilers are staying upon safe middle ground in choosing substantial, attractive numbers which have a fullness and effectiveness in three-part renditions. Although no vocal difficulties present themselves, there are in the volume some especially fine arrangements of melodious inspirations by the more recently celebrated European composers, as well as some of the splendid works of foremost contemporary American writers of chorus music. This is a collection that will serve choruses of soprano and alto voices all the way from the senior high school group to the most proficient and more mature choral organization.

A single copy only may be ordered in advance of publication for delivery when ready, and with the order placed now there should be remittance of the low advance of publication cash price of 30 cents, postpaid.

GROWN-UP BEGINNER'S BOOK

FOR THE PIANO

Beginning music study at the "grown-up" stage presents problems entirely different from those encountered with the younger pupil. The mental capacity of the adult is naturally much greater and such a student will not be satisfied with the little pieces which please the child. On the other hand, the physical fact of the daily growth of the child is in his favor, and the mature beginner has a difficulty with muscular coordination which is not so pronounced with the child.

Recognizing these fundamental facts, our staff has developed a practical approach to music study especially suitable for grown-ups which is entirely different from the usual beginner's method. There is none of the single-note playing which one usually finds, but rather the student is making "sweet concord of sound" almost from the very first page. Familiar songs and melodies are used from the beginning and arrangements of classic melodies in duet form for teacher and pupil help to keep the attention of the adult beginner focused on his own progress.

Every piano teacher should know this book and we are making this possible by offering a single copy at the low cash price of 40 cents, postpaid, if the order is placed now in advance of publication.

ADVANCE OF PUBLICATION OFFER WITHDRAWN

The THEODORE PRESSER Co. always has been noted for the practical quality of the educational publications produced. Particularly is this true in regard to study material for the piano. Great care has been exercised in selecting, from the many manuscripts submitted, those works that would be most practical for use by the average teacher with the average student. This month we are publishing a brand-new work by a talented composer and successful teacher who has used this material with most satisfactory results in her own school of music. Copies now being ready for distribution to advance subscribers we hereby withdraw the special advance of publication cash price and place on sale at any music store.

Adventures in Piano Technique by Ella Ketterer, a work that may be taken up immediately following the completion of the author's *Adventures in Music Land*, or any first instruction book. There are twenty-six short études in the form of second grade pieces, each bearing an appropriate title and introducing some special problem, such as grace notes, broken chords, trills, intervals, mordents, etc. Major and minor keys up to and including 4 sharps and 4 flats are used. Careful attention has been given to pedalling, accent and phrasing. Price, 75 cents.

CHANGES OF ADDRESS

So that copies of THE ETUDE will not go astray, be sure to advise us at least four weeks in advance when you change your address. Please give us both old and new addresses to insure against the possibility of error. Your co-operation will greatly help us.

LIKE GRANITE STRUCTURES



In a large city a great variety of building structures meets the eye of the observing individual. There are frame dwellings, stucco creations, rustic bricks, red bricks, tan bricks, green limestones, brown sandstones, concrete, granite and various other stones and materials. It is

interesting to note that the granite structures hold to designs and styles patterned after art forms which have proved acceptable through the ages. Many of the other structures of years' standing, although still in use, are in such architectural vogues as to make one feel that some day they will be torn down to make way for better buildings.

In music publications there are structures great and small, but from tuneful little teaching pieces on through to works in larger forms, there are many which have qualities causing them to stand out as possessing lasting values. It is to be expected that some things belonging in a current vogue will be found among selling works, but in the main, those found month after month in the publisher's printing orders are those which have lasting qualities.

The selected group taken from this month's printing order may have suggestions for your needs. Single copies of any of these may be secured for examination with return privileges by teachers or other active music workers.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26065	My Little Pony—Dunn...	1	\$0.25
26067	Swing Song—Dunn...	1	.25
15433	Follow the Leader—Blake...	1 1/2	.25
23930	Dolly's Birthday (Waltz)—Roife	1 1/2	.30
24876	Dream Tune—Roife	1 1/2	.25
25055	Totem Pole Dance—Rodgers	1 1/2	.25
24404	Hungarian Dance Tune. From Rhapsodie, No. 2—Liszt	2	.25
2722	Triumphal March. From Aida—Engelmann	2	.25
24973	Valsette—Kerr	2	.25
17720	Salute to the Colors—Anthony	2 1/2	.40
26022	The Gay Old Frog—Endres	2 1/2	.25
23937	The King's Review—Baines	2 1/2	.35
23173	March of the Noble—Keats	3 1/2	.35
18566	Tango in D—Albeniz	4	.25
30605	Through Enchanting Meadows, Op. 54—Forsythe	4 1/2	A .50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

30348	Peer Gynt Suite, Op. 46—Grieg	4	\$2.50
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PIANO STUDIES

First Pedal Studies—Gagnor	\$0.60
Facile Fingers, Op. 60—Lemont	.60

PIANO COLLECTIONS

Sousa Album	\$1.25
Concert Duets	1.25

MUSICAL ENTERTAINMENT

30607	Flower Basket Drill—Lottner	\$0.60
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SHEET MUSIC—VOCAL SOLOS

30600	The Bird with a Broken Wing—Golson	T\$0.60
30606	The Little Dutch Garden—Mead	T .50
30601	Peace (High)—Howley	R .50

VOCAL STUDIES

Methodical Sight Singing, Op. 21, Pt. 3 (Progressive Musicianship)—Root	\$0.60
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SHEET MUSIC—VIOLIN & PIANO

8634	Lilacs, Op. 232, No. 1—Kern	2 1/2	\$0.50
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OCTAVO—MIXED VOICES, SACRED

10980	The Lord Reigneth—Stults	\$0.12
20495	We Worship Him—Halter	.12
20914	There Is an Eye That Never Sleeps—Geibel-Wallace	.12
21107	Thy Salvation Cometh—Dressler-Lacey	.12
10042	Heaven Is My Home—Roberts	.12
5995	Send Out Thy Light—Gounod	.12
10385	Jerusalem the Golden (From Athalia)—Mendelssohn-Mueller	.12
10446	Peace I Leave with You—Roberts	.08
20346	O Gladsome Light (From The Golden Legend)—Sullivan	.08
35147	Come unto Me—Gale	.15
35281	I Will Lift Up Mine Eyes—Brewer	.18

OCTAVO—MIXED VOICES, SECULAR

10896	Nonsense Song (A Travesty)—Stults	\$0.12
35284	Sunrise—Tanner	.15

OCTAVO—TWO PART WOMEN'S VOICES, SACRED

20716	Guide Me, O Thou Great Jehovah—Warhurst	\$0.12
10121	Far from My Heavenly Home—Warhurst	.10

(Continued on page 62)

WORLD OF MUSIC

(Continued from page 1)

THE CAPE ANN-NORTH SHORE MUSIC FESTIVAL (Massachusetts) brought together some twenty thousand music lovers for its sessions on the 2nd and 3rd of September. There were a full symphony orchestra and a chorus of four hundred singers, with Will Dodge of Boston conducting. Interspersed with master works by the orchestra and chorus were exhibitions of folk dancing, folk songs in traditional costumes and mass singing.

THE HOLLYWOOD BOWL CONCERTS drew, from July 10th to August 10th, 154,679 admissions, an average of more than 7,700. Including the following week, there was for the five weeks an increase of 23,616 over the attendance for the same period of last year.

WALTER LeROY COGHILL, for some years head of John Church & Co., which gave early recognition and encouragement to such of our talented native composers as John Philip Sousa, Ethelbert Nevin, Oley Speaks and Charles Gilbert Spross, died November 11th, in Brooklyn. He had been associated with the John Church Company for thirty years till it was absorbed by the Theodore Presser Company. He was a founder of the American Society of Authors, Composers and Publishers.

THE ST. LOUIS GRAND OPERA COMPANY opened its season in the second week of October, with a performance of Puccini's "La Rondine," with Lucrezia Bori in the leading rôle of Magda.

JASCHA HEIFETZ and Efrem Zimbalist are reported to have been the sensations of the Moscow season, with sold out houses night after night.

COMPETITIONS

THE WALTER DAMROSCH FELLOWSHIP in the American Academy in Rome is open for competition. It provides for two years of study at the Villa Medici of Rome with six months of travel each year, for visiting leading music centers of Europe and making personal acquaintance with eminent composers and musicians, along with opportunities to conduct his own compositions. Open to unmarried male citizens of the United States, not over thirty years of age. Further particulars to be had from Roscoe Guernsey, 101 Park Avenue, New York City.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance may be had from Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

THE EMIL HERTZKA PRIZE for 1936 is open for international competition, for a musico-dramatic work—opera, ballet or pantomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu, Opernring 3, Vienna 1, Austria.

ONE HUNDRED DOLLARS is offered for a composition of Junior High School Orchestra standard, by the National Institute of Music and Arts, of Seattle, Washington. For further particulars, write to George D. McKay, Music Department, University of Washington, Seattle, Washington.

THE GEORGIA CHAPTER of the American Guild of Organists announces some interesting contests at Atlanta for the spring of 1935. Prizes of twenty-five to forty dollars are offered for three groups of organists: (1) church organists who have been mostly self-taught; (2) organists of any age who play the medium works of Bach and standard works; (3) organists of considerable training and experience. Full information may be had from Joseph Ragan, All Saints Church, Atlanta, Georgia.

LIKE GRANITE STRUCTURES

(Continued from page 61)

OCTAVO—TWO PART WOMEN'S VOICES, SECULAR
20749 Whispering Hope—Hawthorne—Felton \$0.06
151 Bella Napoli—Boscovitz12

OCTAVO—THREE PART WOMEN'S VOICES, SACRED
35035 Teach Us, O Lord (Largo)—Handel-Werthner \$0.08
20270 Peace I Leave with You—Roberts-Bliss06

OCTAVO—THREE PART WOMEN'S VOICES, SECULAR
35077 Invocation to Life—Spross \$0.15
35100 Minor and Major—Spross12
35251 The Voice of the Chimes—Hahn15

OCTAVO—FOUR PART WOMEN'S VOICES, SECULAR
35108 Come Down, Laughing Stream—Spross \$0.20
35282 Chorus of Country Girls—Tchaikovsky15

OCTAVO—S. A. B., SECULAR
35059 Venetian Love Song (School Chorus)—Necin12

OCTAVO—MEN'S VOICES, SACRED
20534 The Morning Light Is Breaking—Stults \$0.12

OCTAVO—MEN'S VOICES, SECULAR
21004 My Sweetest Treasure, Du, du, liegst mir im Herzen (Arr. Stults) \$0.06

MASS
Solemn Mass in G, Op. 178—Marzo \$0.80

OP'ERETTA
L'adderol—Stults \$1.00

ASSEMBLY SONG BOOK
Burst of Song (All Kinds of Good Things for Happy Groups to Sing) \$0.10

BAND
Verfirst Band Book for Beginners (Lewie) Separate Books, Each \$0.30

ORCHESTRA
Senior Orchestra Book...Parts, Each \$0.35
Piano Book65

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You can obtain a fine silk-cloth binder, stamped in gold "THE ETUDE," for the small sum of \$2.25. If you will send your renewal subscription now for the year 1935, you can obtain this binder at actual cost. In other words, send \$3.25 and your subscription for 1935 will be paid and the fine binder forwarded to you prepaid. These binders hold one year's issues or twelve copies of THE ETUDE, open flat, permit easy access to any musical composition or reading article and keep your copies fresh, neat and clean. To make this saving of \$1.00, however, your renewal subscription must be sent at the same time that you place your order for the binder.

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Many of our musical friends, both teachers and lovers of music, frequently obtain many fine articles of merchandise through the medium of ETUDE MUSIC MAGAZINE subscriptions. Make a list of your musical acquaintances, call on them and show a copy of THE ETUDE and you will have no difficulty in securing a subscription. For each subscription sent to us at the full price of \$2.00 (not your own), we will give you credit of one point toward any premium selected.

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

HELEN L. CRAMM



Thousands of young piano beginners have looked at the name, Helen L. Cramm, printed upon the piano pieces which they have found so delightful to play in their first year or two of piano study. These young folks, who have found these piano pieces so pleasing, would find it even more pleasing to meet Miss Helen L. Cramm in person. Miss Cramm has been able to write so well for junior pianists because she has a genuine love in her heart for young folk who must be helped along to piano playing success.

Miss Cramm was born in Pembroke, New Hampshire, but since childhood she has lived in Haverhill, Massachusetts. It was at the age of eight years that she began the study of music. Eventually, progress in the art saw her taking a course at the New England Conservatory where she studied composition and harmony under Stephen A. Emery, piano with J. C. D. Parker and theory under Louis C. Elson. There also was other study under other well known teachers and also at the Faulton Piano School. Miss Cramm taught for three years at the Montpelier

Seminary and also was principal of a school of music and dramatic art in Haverhill for quite a period. The Haverhill Choral Society has sung under the baton of Miss Cramm for years past. Her other musical activities, besides some teaching, include occasional lectures and new contributions in the way of compositions and attractive study works for piano beginners.

There is always a fascination in tracing the lineage of individuals. Miss Cramm's father was of German descent and going back through the family the name was once Von Cramm, the first change from Von Kram. In the Cramm ancestry there were a number of well known musicians of note, among them one Aschwin Von Kram, who was godfather to Martin Luther's son.

Miss Cramm's numerous compositions show a fine average of acceptance by teachers and pupils throughout the entire country. The following list does not include all of her works, but it is a fine selection deserving of the consideration of every teacher of piano beginners. Any of these may be secured for examination.

Compositions of Helen L. Cramm

PIANO SOLOS							
Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
6319	At Dawn.....	2	\$0.40	24829	In Merry Mood.....	2	.30
11977	Bugler's March.....	2½	.35	16137	The Lazy Daisy Waltz.....	2	.25
19655	Calling Kitty.....	1	.25	16136	Little Flower Dance.....	2	.35
24292	Courante.....	2½	.35	24297	Lords and Ladies.....	2½	.30
19942	Dance of the Gillie Dhu.....	2½	.35	24295	Minuet.....	2½	.30
9040	Dancing Leaves.....	2½	.25	6318	My Lady's Fan.....	2	.25
8261	Daphne: Valse Impromptu.....	3	.50	24294	Polonaise.....	2½	.30
24827	Dialogue.....	2	.30	19227	Raindrop Gavotte.....	3	.25
24832	An Evening Song.....	2	.30	24298	Rigaudon.....	2½	.30
19941	Pair Weather.....	2½	.25	24299	Sarabande.....	2½	.30
24830	Fairy Footsteps.....	2	.30	19638	The Sick Mamma Doll.....	1	.25
6320	Fire Drill.....	2	.35	19656	The Silly Duck.....	1	.25
8277	Flying Witch.....	2½	.25	19939	Singing Sands.....	2½	.25
24293	Gigue No. 1.....	2½	.30	24828	Thistle-down.....	2	.30
24296	Gigue No. 2.....	2½	.30	30660	The Thoughtful Little Mother.....	1	.25
19661	Good Night, Dearie.....	1	.25	19657	Ting-a-Ling-Ling.....	1	.25
8279	Good Night, Little Girl.....	2½	.25	19659	The Traffic Man.....	1	.25
24834	Happy Hearts.....	2	.35	16135	Under the Apple Tree.....	2	.25
8278	Happy Jack.....	2½	.25	24833	Youth and Joy, Waltz.....	2	.30
24831	I Follow.....	2	.30				

PIANO, FOUR HANDS

22628	Dame Trot's Dance.....	2	\$0.40	22627	Peek-A-Boo, Waltz.....	2	.40
22630	Dutch Dolls' Dance.....	2	.40	22631	Promenade, Two Step.....	2	.40
22629	Grandmother's Polka.....	2	.40				

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New Rhymes and Tunes for Little Pianists, Op. 20, With Words.....	.75	Sunny Day Songs, Op. 27, With Words.....	.75
		Woody Corner Tales and Tunes, With Words.....	.75

COLLECTION FOR PIANO, FOUR HANDS

Piano Dialogs, Op. 43, For Two Young Players or Teacher and Pupil.....	.75
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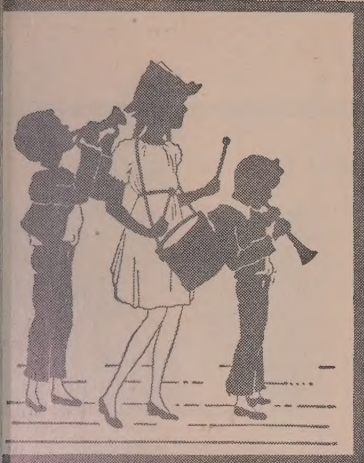
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Around the World

(Recital Playlet)

By SUSAN T. NEIL

Ornaments and Pianos

How do you treat your piano? You see, a piano is an expensive instrument and should have the best of care.

Do you keep the keys perfectly clean? It looks much better, it helps to play well, because fingers move lightly over nice, clean, slippery keys.

Do you keep the case dusted? Do you have a little stool or box in front of your piano for your feet, if they can not reach the floor? This will prevent the feet from dragging and scratching the case in upright pianos.

Do you keep your piano near a heater or a window? These changes of temperature are very hard on the delicate mechanism of the piano and will ruin it sooner or later.

Do you keep a lot of jangling ornaments on the piano? These are very inartistic and prevent the lid being raised. Sometimes a picture frame or ornament will buzz distressingly from the vibration of the strings.

Do you keep a lot of untidy music on the piano? When you are through with your practicing your music should be put away on a bench or cabinet. If such places are already overcrowded, sort out the music and put the seldom used music on a shelf. Remember, a good musician is particular about all these things. Are you a good musician? If so, treat your piano accordingly.

CHARADE

By STELLA WHITSON-HOLMES

My FIRST is said to scare someone, I can quiet suddenly and loud; Each boy my SECOND will become, I am properly endowed. My WHOLE, a good composer he. And now, whoever can it be?

(Answer: Schumann)

Music Lesson Manners

By ANNETTE M. LINGELBACH

Be ON TIME for your lessons.

TELEPHONE your teacher at least a day ahead if you will not be able to take your lesson.

TELEPHONE your teacher several days ahead if you can not take part in your club meeting.

Bring ALL YOUR BOOKS and your lesson assignment book to your lesson.

Keep your books NEAT AND CLEAN and do not roll them unless in a music-roll. In your music life, do all the things asked of you CHEERFULLY and as WELL as you possibly can.

STUDY every part of your lesson carefully so that your lesson will be a pleasure to your teacher.

Remember, CLEAN HANDS and NAILS.

Keep your WRITING BOOK as neat as you can.

(Costumes may be worn representing the various countries, or flags may be carried. The playlet may also be presented without

any accessories. A large map of the world may be hung up, to which the leader points with cane to the country being named.)

Around the world we'll go to-day,
In many lands we'll roam;
We'll hear the music that they play
In countries far from home.

We'll need no French or German speech
Or any foreign tongue,
For music's own compelling power
Will make us all as one.



An Indian village first we see,
And hear the tom-toms beat;
In rhythmic dance the chieftain comes,
His pale white friends to greet.

(An Indian piece is played)

To England now we'll turn our steps,
And listen to the tunes
Of songs and maypole dances, which
They've used for many moons.

(An Old English folk song is played)

To Austria we hasten on
Where music reigns as King;
The land of Haydn, as you know,
Whose praises now we sing.

(Any theme by Haydn)

To Germany we now will go,
Sebastian Bach's own land;
Where Schubert, Brahms and Wagner all
Composed their music grand.

(Composition by Bach, Brahms or Schubert)

To Italy, where skies are blue,
And all the landscape's fair,
Where music's loved by every one,
And Art is everywhere.

(Any Italian folk song)

In China we will find their ways
Are not like yours and mine,
With pleasures strange and customs queer,
And costumes gay and fine.

(Any Chinese Melody)

To Russia next, that dreary land
We'll go, but not stay long;
But while we're there we want to hear
The toiling peasants' song.

(Any Russian folk song or dance)

Most picturesque in all the world
Is Holland by the Sea;
Where windmills whirl the livelong day,
Beside the Zuyder Zee.

(Any Dutch folk song or dance)



In olden Spain we love to hear
The strain of sweet guitars
Strummed lightly by some troubadour,
Beneath the twinkling stars.

(Any Spanish folk song)

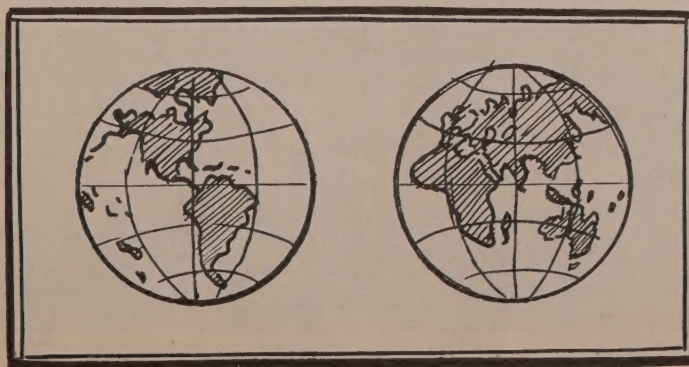
In all the countries we have been
(And that is not so few),
We've heard the tunes of times gone by;
So here's for something new.

(Any modern piece)

CODA

Around the world, where'er we go,
Or where we choose to roam,

We're brothers, sisters, friends indeed,
No matter where is home.



Bach and His Instruments

BACH was not only a great composer, he was also a musical scientist and was always thinking up ways in which the instruments of his day could be improved in mechanism. And of course everybody knows how he improved the system of tuning then in use.

He collected and owned many instruments and when he died he possessed a clavier, four clavichins, two lute-harpsichords, a spinet, two violins, three violas, two violoncellos, one bass viol, one viola da gamba, one lute, and one piccolo.

The lute-harpsichord was an instrument of his own invention and constructed for him by an organ builder. It had gut as well as metal strings. How he would have enjoyed owning a fine modern grand piano!

A Word A Day

By ANNETTE M. LINGELBACH

DEAR DIARY OF MUSICAL THOUGHTS:

I am learning a musical word a day and I think that is a wonderful plan for learning something about music away from the piano, so that I can be both a playing and a talking musician. And the next time anyone says, "Mary, do you know this, or that?" I can say, "Certainly, for have not I been studying a word a day for months?"

Today I read about the letter "A" which I never thought was very important in music, but I find that it is, really. I found out that we call the sixth note of the C major scale, "A" in America and England, but that in France and Italy they never call it "A" at all, but just "La." It is the sixth tone of the major scale on C, and the first tone of the relative minor scale of C. In stringed instruments, the open "A" string sounds the sixth of the scale of C, so that in tuning, this string must be perfectly pitched before the other instruments can be properly regulated to play with it. Thus, the "A" string has particular tuning work to do. When the orchestra rehearses, it is the oboe that gives its "A" for the other instruments to get in tune with it.

What a history the letter "A" has in music! And what a lot I will know if I learn a word a day and write it in my musical diary!

Yours for better practice,
SALLY LOU

Dear JUNIOR ETUDE:

I am a constant reader of the ETUDE and have great enjoyment in reading the Junior pages. I also do the puzzles, but as the ETUDE arrives too late I can not send in my answers, as I live so far away.

My father has just started a new orchestra and my mother teaches me and my sister to play the piano. I am enclosing a picture of my two little brothers and myself, taken when we were on a holiday in Gisborne.

From your friend,
MARGARET HOLLY (Age 11),
16 Moore Ave., Gonville, Wanganui,
New Zealand.



Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month "CHOPIN." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not, or whether belonging to a Junior Club or not.

Platform of
Mr. Great Musician

1. I shall appoint Mr. Apple Core and Mr. Candy as chief executives of the music bench.
2. Mr. Dust and Mr. Torn Music shall be in charge of the top of the piano.
3. I hope to raise the salaries of all members of the Moth and Rat Companies, so that they can build fine homes inside pianos.
4. I intend to dismiss Mr. Scale and Mr. Arpeggio, and about one third of the Note Company now employed in hard pieces.
5. I shall also dismiss Mr. Tempo Mark, and Mr. Expression. I do not see any use wasting city money printing hard words for musicians.
6. I shall limit all study and practice periods to ten minutes.

All contributions must bear name, age and address of sender, written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pennsyl-

Names of prize winners and their conditions will be published in the issue of April.

Put your name and age on upper corner of your paper and your address on upper right corner. If your contribution takes more than one sheet of paper do so on each sheet.

Do not use a typewriter and do not
any one copy your work for you.

Competitors who do not comply ALL of the above conditions will not be considered.

I MADE my best effort during my summer vacation. I practiced four hours every day, and some times it was hard when my four brothers were outside playing ball, and I was inside, practicing on my violin; but when I see what I have accomplished I am glad I made such an effort.

I started violin lessons fourteen months ago and am already in the fifth position. My teacher gave a recital recently and I played five violin solos, and took part also in a trio. I could not have played those pieces so well if I had not made my best effort during the summer and had not done all that practicing.

MILDRED C. HESTON (Age 12),
Florida.

on. The object is to play the piece or exercise so perfectly that you have the privilege of moving one of the articles to the other end of the keyboard. The repetition of the piece or exercise must be just as perfect, and then another article may be moved to the opposite end. If there is any mistake whatever you cannot move the article, and the articles already moved must be put back to their original position. The object is to get all the articles to the other end of the keyboard.

I believe if you try my method you will make your best effort and have a pleasant lesson every week.

KATHERINE PREMME (Age 12)
Illin

I HAVE never done any great things but I have always tried as hard as I possibly could. If you try your best you will always be rewarded some way or another. While practicing I always try to keep my mind on my music and nothing else. I know I will never be sorry if I keep my mind on my work, and study my hardest, because I will always enjoy myself where there is music. If I always remember to do these things I will someday be able to play the great masterpieces of music.

The reason that they are masterpieces is because the composers put their best efforts into the work. What others can do, I can do. Even though I shall not become a great musician myself, I shall have the satisfaction of knowing that I put my best effort into music.

BARBARA SEWARD (Age 11),
Vermont.

I HAVE a special method for 'getting a piece or exercise perfect in every condition. My plan is to have three small articles at one end of the keyboard; for instance, three pencils, erasers, pieces of paper, and so

Jig-Saw Game

By GLADYS HUTCHINSON LUTZ

The teacher or leader should prepare a set of fifteen major scales with proper signatures. (Minor scales may also be included if more complications are desired.) These should then be cut in pieces and spread in center of table, face up.

Each player draws a piece in turn and tries to form a scale. He may select the piece he draws but must draw in turn.

The player forming the scale and correctly naming it first, wins.

LETTER BOX

DEAR JUNIOR ETUDE:
• My teacher and a group of her pupils broadcast over station WLBW several times last year and we expect to continue.

I graduated from eighth grade this year and gave an oration. I chose as my subject, the life of Chaminade and played one of her compositions.

Our glee club has given several concerts and we want to make a tour of the nearby towns, singing for other schools.

From your friend,
HELEN SEELEY (Age 13),
Pennsylvania.



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MARIANNA KNOWLES (Age 13), Pennsylvania.
ROBERTA ANN TURNER (Age 14), Iowa.
MARGUERITE COTNOIR (Age 12), Connecticut.

ANSWER TO OCTOBER PUZZLE

S-tale
O-pine
N-ever
A-maze
T-rice
A-gain

HONORABLE MENTION FOR OCTO
PUZZLES:

Muriel Stephenson, Claudia Tiala, Sprague, Emmy Lou Hirschy, Mary Diltrice Beeman, Betty West, Lillian Hyatt, Edythe Grady, Betty Jane D. Helen Allenson, Louise Hoyt, Allison man, Bettina Waverly, Kathrine M. Mary Miller, Julia Grimes, Caroline Gr. Frances Camp, Louise Lomak, Polly And. Ethel Lawson, Grace Warnock, Joe M. Donald Compton, Katrina Benson.

HONORABLE MENTION FOR OCTOBER
ESSAYS:

Mildred Casanova, Betty Jane D
Koan McLain, Maxine L. Runkle, C
McCorkle, Mary Thilmany, Mary Canty
King, Norma Jane Runkle, Reba E
Dossie Melva Payne, Mary Louise I
Wilma Allred, Evelyn Wells, Mary I
Katherine Sullivan, Nell Lee, Dorothy
mond, Faith Fay Felt, Dorothy T. S
Jessie Powers, Allen Brown, Sydney B
Joyce Krewson, Roberta Daniel, Florine
penter.



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Quotation from LONGFELLOW.

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PUPILS HONEST GUIDANCE TO THE HEIGHTS OF BEAUTY
IN PIANO PLAYING AND OF ENJOYMENT AND BENEFITS
THEREFROM, KNOWS THE IMPORTANCE OF INSPIRING PUPILS
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REACHED AND KEPT MEANS PRACTICE.



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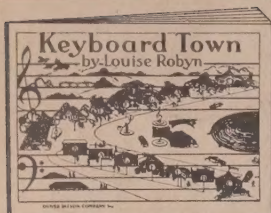
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